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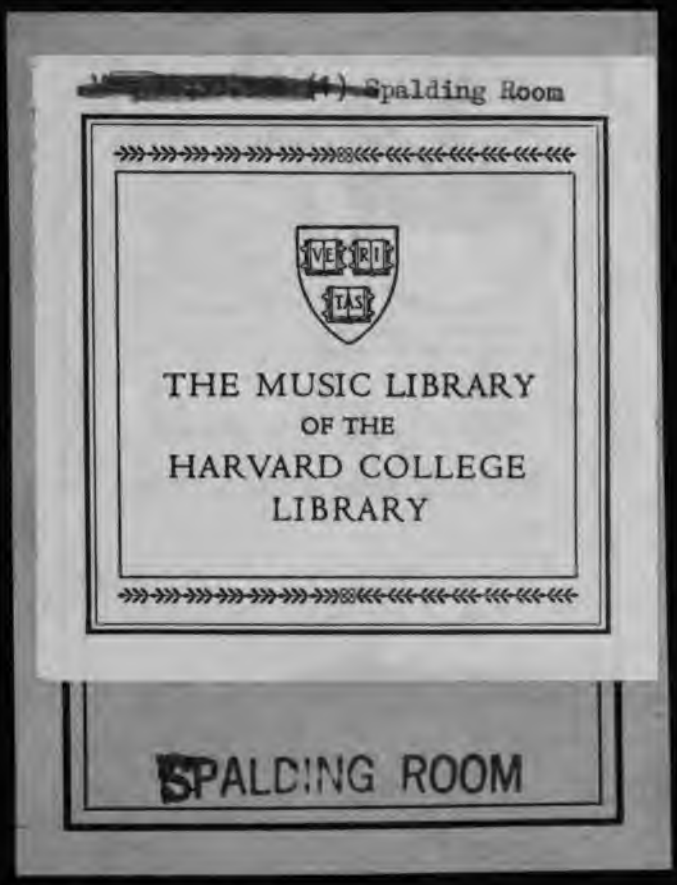

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CATALOGUE

OF

MANUSCRIPT MUSIC

IN THE

BRITISH MUSEUM

BY

AUGUSTUS HUGHES-HUGHES,

ASSISTANT IN THE DEPARTMENT OF MSS.

VOL. I.

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NOTE.

THE Catalogue of which this is the first volume will include the whole of the Manuscript Music in the British Museum, except that in the case of liturgical manuscripts, whether of the Roman, Greek, or Lutheran Church, only those portions which contain harmonized music are described.

The present volume is devoted exclusively to Sacred Vocal Music, its contents being classified under subject-headings, a full list of which is given in the table on p. v. Vol. II, which may be expected within a year, will comprise Secular Vocal Music, and Vol. III, completing the work, Instrumental Music, Treatises on Music, a Reference-list of musical instruments depicted in manuscripts, and other miscellaneous matter. For the convenience of those who are interested in one class of music only, and for other reasons, each volume will have its own indices and thus be complete in itself.

Mr. A. Hughes-Hughes is responsible for the compilation of the entire Catalogue.

GEORGE F. WARNER,
Keeper of MSS.

1*st March*, 1906.

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—— 34609, f. 7 (p. 92); ff. 8b–10 (p. 149); f. 13b (pp. 92, 149); ff. 16–28 (p. 416); f. 31b (pp. 92–3); f. 33b (p. 416); ff. 38b–40b (pp. 92–3); ff. 43b, 48b (p. 416); f. 55 (pp. 92–3); f. 59b (pp. 92–3, 149); f. 60 (p. 416); f. 66 (p. 149); f. 70b (pp. 92–3); f. 74 (p. 416); f. 74b (pp. 149, 187); f. 75 (pp. 92–3); f. 76b (p. 449); f. 78b (p. 416); f. 79b (p. 149).
—— 34610, ff. 2–14b (p. 331); f. 15 (p. 445); f. 19 (p. 93); ff. 22–25b (p. 149); f. 26 (p. 93); f. 41b (p. 383).
—— 34700, ff. 1b–12b (p. 214); ff. 13–22 (p. 387).
—— 34717, ff. 1–17 (p. 162); ff. 17b–19 (p. 157).
—— 34724. p. 462.
Additional 34725, ff. 142–6b. p. 380.
—— 34726, f. 4 (p. 66); ff. 17–18b (p. 300); f. 19 (p. 198); ff. 37–120 *passim* (pp. 300–1).
—— 34800, ff. 16–24b (p. 282); ff. 46–49 *passim* (p. 13).
—— 34803, f. 79. p. 454.
—— 34804, f. 1 (p. 454); ff. 13–19b (p. 233).
—— 34898, ff. 16b, 21 (p. 216); ff. 32b–34b (p. 283); f. 35b (p. 206); ff. 39b–52b (p. 283); f. 53b (p. 244); f. 55b (p. 283); ff. 56b, 70 (p. 216).
—— 34996, f. 14b (p. 376); ff. 16–19 (p. 148).
—— 34997. p. 370.
—— 34998, f. 3 (p. 70); f. 5 (p. 185); f. 5b (p. 174); ff. 6, 8, 9 (p. 185); ff. 17–18b *passim* (p. 70); f. 19 (p. 118); f. 19b (p. 70); ff. 21, 22b (p. 371); f. 26b (p. 439); f. 29 (p. 371); ff. 30b, 33 (p. 409); ff. 35, 36b (p. 118); ff. 37, 38 (p. 439); f. 39b (p. 147); f. 41 (p. 371); f. 44 (p. 185); f. 45b (p. 439); f. 46 (p. 371); f. 55 (p. 439); f. 60 (p. 147); ff. 62–73 *passim* (p. 70); f. 79 (p. 185).
—— 34999, ff. 1–80 (p. 371); ff. 81–87 (p. 135); ff. 88–107 (p. 98); ff. 108–24 (pp. 416–17); ff. 124b, 125b (p. 439); ff. 126–176 (pp. 194–5); f. 176b (pp. 151, 416–17); ff. 177–178b (p. 151); f. 179 (p. 126); ff. 182, 183 (p. 439).
—— 35000. p. 224.
—— 35001, ff. 1–14 (p. 235); ff. 15–36b (p. 317); f. 37 (p. 126); f. 38 (p. 317); ff. 42–90b (p. 345); f. 92 (pp. 145, 345); ff. 95b–107b (p. 345); f. 111 (pp. 145, 345); ff. 113b–152 (pp. 345–6).
—— 35002. p. 319.
—— 35003, ff. 1–6 *passim* (p. 349); ff. 7, 9 (p. 451); f. 10 (p. 390); ff. 11–25 *passim* (p. 349).

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Additional 35006, ff. 16, 16b (p. 152); f. 46b (p. 106); f. 47 (p. 152).
—— 35007, f. 88b. p. 417.
—— 35023, f. 1. p. 100.
—— 35024, ff. 1–2b (p. 150); f. 3 (p. 93); f. 13 (p. 389); f. 14 (p. 451); f. 16 (p. 230); ff. 18–20 (p. 317).
—— 35026, f. 11b (p. 151); ff. 16, 16b (p. 128); f. 26 (p. 453); f. 27 (p. 236); f. 29b (p. 128); f. 60b (p. 112); f. 64b (p. 387); ff. 72b, 73b (p. 196).
—— 35027, f. 3b. p. 195.
—— 35038, ff. 4, 5 (p. 417); ff. 9–11 (p. 150); ff. 11–43b (p. 100); f. 44 (p. 451); f. 44b (p. 126).
—— 35039, f. 1 (p. 73); f. 7b (p. 410); f. 8 (p. 148); ff. 9–74b (p. 73); f. 75 (p. 176).
—— 35040, f. 10 (p. 185); f. 25b (p. 438); f. 26 (p. 147); f. 26b (p. 185); f. 33b (p. 69); f. 28b (p. 438); ff. 40–42 (p. 147).
—— 35084. p. 291.
—— 35087, *passim*. p. 262.
—— 35134, ff. 1–13b (p. 459); ff. 14–23b (p. 351); ff. 24–29b (p. 250); ff. 30–33 (p. 389); ff. 34–35b (p. 151); ff. 36, 37 (p. 395); ff. 37b–40 (p. 419); ff. 41–43 (p. 151).
—— 35290, ff. 234–241b. p. 243.
—— 36268, ff. 3–52b (p. 408); ff. 53, 58 (p. 63); ff. 62–68 (p. 408); f. 68b (p. 63); f. 85b (p. 147).
Additional 36484, f. 2b (p. 183); ff. 3, 4 (p. 7); ff. 7–16b *passim* (p. 279); f. 17 (p. 7); ff. 19, 20, 20b (p. 279); f. 26b (p. 7); ff. 47–53b *passim* (p. 279); f. 54 (pp. 7, 183); f. 56 (p. 7); f. 56b (p. 279).
—— 36490, f. 6 (pp. 210, 356); ff. 7b–45b (pp. 356–7).
—— 36526A, ff. 1, 5; 2, 8. p. 183.
—— 36572, f. 1. p. 103.
—— 36579, f. 1b. p. 171.
—— 36652, ff. 17, 17b. p. 378.
—— 36740, ff. 1–22 (p. 112); f. 85 (p. 455).
—— 36742, ff. 25b–44. p. 112.
—— 36871. pp. 188–9.
—— 36874. p. 230.
—— 36881. pp. 240–1.

PRINTED BOOKS, DEPARTMENT OF.

Press mark, 785. D. 9, f. 47b. p. 117.
—— A. 621, between pages 90 and 91. pp. 187–8.
—— A. 909, pp. 105–121 *passim* (p. 440); p. 115 (p. 373).
—— C. 21. d. 23 (beginning). p. 159.
—— C. 42. i. 12 (3 vols.). p. 378.
—— D. 212. c, *passim*. pp. 129, 172, 206, 244, 280–1, 426.
—— H. 71. a, ff. 14–24. p. 133.
—— K. 1. c. 23 (xxi–xxvii). p. 263–4.
—— K. 9. b. 9 (5), f. 1 (pp. 39, 402); ff. 4–6 (p. 39); ff. 6–13b (p. 402); ff. 14, 17b (p. 39); ff. 19b, 31 (p. 402).

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CORRECTIONS.

p. 3. Harl. 7578. *After* Durham, *add* Nos. 1–3 are by J. Shepherd.
,, 4. Add. 22597. In no. 9, *for* Anonymous, *read* By J. Shepherd.
,, ,, —— In no. 14, *for* Anonymous, *read* By R. Parsons.
,, 6. Add. 29427. In no. 15, *for* wages, *read* wayes.
,, 10. Add. 15117. In no. 1, *for* Anonymous, *read* By W. Byrd.
,, 11. Add. 29372–7. In no. 34, *after* Pierson, *add* [Attributed to H. (?) Palmer in Add. 17792–6.]
,, 12. —— In no. 47, *after* "M., *insert* [Thomas].
,, 16. Add. 30478–9. Title, l. 8. *After* form, *add* part of.
,, 18. —— In no. 65, *for* Joseph, *read* Robert.
,, 19. —— In no. 129, *before* Huchinson, *insert* [Richard].
,, 21. —— In no. 215, *before* Tomkins, *insert* [John?].
,, 28. Add. 30930. *Dele* no. 3 (transferred, as secular Trio, to vol. ii).
,, 34. Harl. 6346. In no. 160, *for* "Dr. Bull," *read* By the same.
,, ,, —— *After* no. 160, *insert* 160*. "Praise we the Lord." "Dr. Bull." f. 59.
,, 36. Eg. 2608. *For* P.S.A., *read* F.S.A.
,, 38. Add. 33235. In heading, *for* Part Song, *read* secular Trio.
,, 41. Add. 29481. In no. 6, *for* Anonymous, *read* By the same.
,, 43. Add. 30932. In no. 5, *for* Morris, *read* Norris.
,, 44. Add. 31460. In heading, *for* ? of Oxford, *read* of St. Paul's Churchyard.
,, 49. Add. 31405. In no. 25, *for* Anonymous, *read* By J. Weldon.
,, ,, Add. 31444. In no. 4, *for* 1695, *read* 1696.
,, 55. Harl. 7338. In no. 31, *for* Tarrant, *read* Farrant.
,, 59. Harl. 7340. In no. 52, *for* 1682, *read* 1682/3.
,, 60. Harl. 7341. In no. 4, *for* 1703, *read* 1703/4.
,, 68. Add. 5054. No. 9 (I heard a voice) is by W. Croft.
,, 81. Add. 17840. In no. 46, *for* generally sung to the words, *read* very similar to.
,, 88. Add. 17889. In the heading, *dele* G. Townshend Smith, organist of Hereford Cathedral.
,, 89. Add. 17844. In no. 8, *before* no. 14, *insert* vol. i.
,, 92. Add. 34076. *Add to the description*, Composed by John Weldon.
,, 93. Add. 34609. In no. 8, *for* f. 58b, *read* f. 59.
,, 95. Add. 31821. In no. 35, *for* Anonymous, *read* By M. Greene.
,, 104. Add. 9072. In no. 10, *after* is, *add* erroneously.
,, 117. Add. 30933. In no. 13, *for* Anonymous, *read* By J. Hilton.
,, 119. Add. 31819. In no. 10, *for* R[d]?, *read* William.
,, ,, —— In no. 13, *insert* By S. Webbe, sen.

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p. 121. Add. 27642. In no. 7, *for* f. 30, *read* f. 31.
,, 123. Add. 29393–5. *After* Trevor, *sc.*, *add* J. Travers.
,, 131. Eg. 2379. *For* below, *read* in vol. iii.
,, ,, Add. 33792. *For* f. 69, *read* ff. 69.
,, 132. Add. 31685–6. *For* Jornelli, *read* Jomelli.
,, 161. In no. 58, *after* aria, *add* "Kommt wieder."
,, ,, In no. 63, *after* aria, *add* "Ihr Augen, weint."
,, 164. Add. 27573. In no. 43, *for* Lænch, *read* Sænch.
,, 167. Add. 27574. In no. 32, *for* f. 12, *read* f. 13.
,, 186. In Add. 28864, *after* "Irish," *add* [by J. Smith?].
,, 187. Add. 31819. No. 8 was harmonized by T. Ravenscroft.
,, 197. Add. 32377. In no. 3, *for* 52b, *read* 62b.
,, 206. Add. 17802–5. *For* 4 voices, *read* 4 or 5 voices.
,, ,, Add. 31485. In the heading, *for* Beever, *read* Bever.
,, 213. Add. 17802–5. In nos. 17, 18, *for* without names, *read* with the same name.
,, 236. Add. 32082. *For* Messi, *read* Messe.
,, 240. Add. 36881. In heading, *for* Collection of...Cantiones, *read* Troper of South French origin.
,, ,, —— In l. 4, *for* them, *read* the pieces.
,, 250. Add. 14189. In no. 1, *after* chorus, *read* Apparently borrowed from Lotti (*cf.* Add. 14177, f. 36, below).
,, 257. Add. 27630. In no. 40, *dele* [unigeniti].
,, 266. Harl. 1709. In no. 20, *after* intemerata," *add* Apparently by Tallis.
,, 272. Add. 17802–5. In no. 25, *for* Pye, *read* Tye.
,, 278. Add. 34049. In no. 10, *for* eundum, *read* eundem.
,, 279, col. 2, l. 3. *For* Eundum, *read* Eundem.
,, 282. Add. 17792–6. In no. 4, *after* meum," *add* By O. di Lasso.
,, 294. Add. 17835. In no. 3, *for* Anonymous, *read* By the same.
,, 300. Add. 34726. In no. 28, *after* Deus," *add* By the same.
,, 303. In line 9, *for* 1872, *read* 1782.
,, 306. Add. 5054. In no. 1, *for* 6, *read* 5.
,, 307. —— In no. 10, *for* W^m^ Bird and, *read* Canon by.
,, 315. Add. 14145–6. In no. 11, *for* surge, *read* luge.
,, 327. Add. 31442. In no. 3, *for* Anonymous, *read* By Palestrina.
,, 328. Add. 31554. In l. 3, *for* 158b, *read* 140b.
,, 343. Add. 14166. In no. 1, *before* f. 1, *insert* Attributed to D. Scarlatti, in Eg. 2451 (below, p. 358).
,, 344. Add. 31818. *For* l. 8, *read* No. 4 is by Campra; nos. 5, 6, by Steffani.
,, ,, Add. 31822. In no. 2, *dele* From the same source.
,, 352. Add. 14341. In no. 10, *for* 4, *read* 5.
,, 358. Eg. 2451. In no. 5, *after* Domenico, *insert* [or Alessandro].
,, 382. Add. 31796–7. *For* Comparete, *read* Camporese.
,, 455. Add. 36740. *After* harp, *insert* By A. Goring Thomas. *Autogr.*
,, 456. Add. 14334. In l. 1, *for* 90, 97b, *read* 90–97b.

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MANUSCRIPT MUSIC

IN THE

BRITISH MUSEUM.

PART I.—VOCAL MUSIC—SACRED.

SECTION I.—ANTHEMS

AS SUNG IN THE CHURCH OF ENGLAND, INCLUDING A FEW EARLY SETTINGS OF METRICAL PSALMS.

Royal Appendix 74–76.

Paper. Apparently written about 1547–8, before the first *Booke of the Common Prayer*, 1549. In many cases the versions of the Psalms followed closely resemble those in the *Prymer* of 1544. Oblong octavo. Names of former owners and others are:—[John Lumley, Baron] Lumley, i, f. 1; [Henry Fitzalan, 18th Earl of] Arundel, iii, f. 52; Robert Grimes, Thomas Sampson, Christopher Lyllingworth, i, f. 1b; Nicholas Bourne, Richard Oliver, i, f. 34b; and John Hornsaye, ii, f. 35b. The same MSS. also contain a Bass-viol Quintet, Hymns, Lute Music, Madrigals, Services, some String Duets, Trios, Quartets, Quintets, and a Septet, which are described separately.

ANTHEMS AND SERVICES, in parts, in three volumes: Vol. i (ff. 53) containing, unless the contrary is stated, a single triplex part; ii (ff. 36) a contra-tenor part; and iii (ff. 52) a tenor part. The Services are described separately. The Anthems are:—

1. "Out of the depe." i, f. 4; iii, f. 5.
2. "Prayse y^e^ Lord, ye servants." i, f. 5; iii, f. 6.
3. "Behold, bretherne, how good." i, f. 5b (beginning only); iii, f. 6b.
4. "Geue sentence with me, O God." i, f. 6 (end only); iii, f. 7b.
5. "O clappe your hands." i, f. 6; iii, f. 8b.
6. "Not vnto vs, O Lord." i, f. 7; ii, f. 1 (end only); iii, f. 9b.
7. "Saue me, O God." i, f. 9; ii, f. 1b; iii, f. 11.
8. "I cryde vnto y^e^ Lorde." i, f. 9b; ii, f. 2; iii, f. 11b.
9. "Remembre not, O Lord." By Tallis. i, f. 13; ii, f. 5b; iii, f. 15.
10. "O Lorde, rebuke me not." i, f. 20b; ii, 20b; iii, f. 28b.
11. "O Lorde Christe Jesu, that art King": a prayer for King Edward [VI]. i, f. 22b (2 triplex parts); ii, f. 22b (2 tenors); iii, f. 30b (2 contra-tenors).
12. "Praysid be God our father." i, f. 24b (2 triplex parts); ii, f. 24b (2 tenors); iii, f. 32 b (2 contra-tenors).

In vol. i leaves are wanting at the beginning and after ff. 5, 13, and (?) 19.

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Additional 15166, ff. 67, 75b–89b.

Paper; after 1567. Oblong octavo. Besides the compositions mentioned below, the MS. contains several Madrigals (*q.v.*).

TREBLE PART of a collection of Psalms, *etc.*, probably written for 4 voices. Most of them will be described under Hymns (*q.v.*), but the following partake rather of the nature of Anthems :—

1. "My soule trulie waiteth still one god." "Bolde." f. 67.
2. Another setting. "[Robert] Hasiltun." f. 67.
3. "Praise we the lord at all tymes." By the same. f. 75b.
4. "Christ our paschall Lambe." "Sheperd." f. 76.
5. "O God, be mercyfull vnto vs." "Doctor Tye." f. 77.
6. "Verelye, verelye, I saie vnto you." "Tallis." f. 78b.
7. "O lorde, geve thy holie sprite." By the same. f. 79.
8. "Teache me thy waye, O lorde, and I will walke." By the same. f. 80.
9. "A newe commaundement geue I vnto you." By the same. f. 80b.
10. "Submit yourselues one to another." "Sheparde." f. 81b.
11. "Praise the Lorde, O ye servants." "Mondaye." f. 82b.
12. "Behould, it is Christe." By the same. f. 83.
13. "Here the voice and preyer." "Tallis." f. 84.
14. "Blessed are all they that feare the lorde." "Poynte." f. 85.
15. "O happie man, if thou repent." "Jonson." f. 86b.
16. "O Lord of hosts, thou God of Israell." "Dr. Tye." f. 87b.
17. "If ye love me, kepe my commaundements." "Talys." f. 88.
18. "In trouble and aduersitye." "Taverner." f. 88b.

Additional 33933, ff. 44b–71b.

Paper; A.D. 1575–8. Octavo. The MS. also contains Hymns, Madrigals, part of a Mass, Motets, part of a Service, and *In nomines* of the same date, together with Part-songs, Carols, and a Madrigal of the early 17th cent., all of which are separately described.

CONTRA-TENOR PART of the music to certain Psalms, *etc.*, which occur in Thomas Wode's transcripts of the Scottish Metrical Psalter of 1566. For a full account of the MS. and of the other parts see the *Catalogue of Additions*, 1888–93, the Rev. J. W. Macmeeken's *History of the Scottish Metrical Psalms*, 1872, *etc.* Most of the Psalms are set as Hymns, but those in which the parts are apparently independent, and which are sometimes called in the MS. "voluntarie," are here described under Anthems :—

1. "Ovr Father, whiche in heauen art Lord, halowed be thy name." Anonymous. f. 44b.
2. "Haue mercy, God, for thy great mercies sake." In 4 parts. Two copies, both incomplete at the end. "Andro Kemp." ff. 52, 53.
3. "Of mercye and of iudgement bothe." In 5 parts. "M[r]. A. Blakehall" [1569]. f. 54.
4. ["Bles]sed art thou [that] fearis God." Beginning torn off. [In 5 parts]. By the same. f. 60b.
5. "O God abufe, so weill thou hes deuysde." [In 4 parts]. "Shir Jhone Futhy." f. 65.
6. "Judge and reuenge my cause, O lord." In 5 parts. "Blakhall." f. 71b.

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Additional 31992, ff. 5b–53 *passim.*

Paper; after 1589. Oblong quarto.

ANTHEMS for 5 and 6 voices, by William Byrd and others. In lute notation. See under Lute Music.

Harley 7578, ff. 89–91b, 117.

Paper; *temp.* Elizabeth. Oblong octavo. For further description of the MS., see under Madrigals.

SINGLE PART of Anthems written at, or near, Durham :—

1. "Why dyde the Gentels frett and fweme." f. 89.
2. "Ponder my wordes, O Lorde." f. 90.
3. "Geve to the Lorde, ye potentates." f. 91b.
4. "Prepare yow, prepare you, time werith awaye." "Wylliam Mundye." f. 117.

Additional 30480–30484, *passim.*

Paper; *temp.* Elizabeth. Oblong octavo. Belonged to Thomas Hamond of Hawkdon, co. Suffolk, in 1615, as attested (iii, f. 1b) by George, Robert, and Philip Hamond, and Robert Hamond, jun.; and, in 1776, to J. Stafford Smith (i, f. 88b). The MS. also contains Services, Motets, Madrigals, a Violin Solo, and String Quartets, Quintets and a Sextet, by English composers of the same period, all described elsewhere.

ANTHEMS by English composers, in parts. Vol. i (ff. 89) contains the cantus; vol. ii (ff. 94) the contra-tenor; vol. iii (ff. 87) the tenor; vol. iv (ff. 91) the bass; and vol. v (ff. 22) the quintus parts. The Anthems are :—

1. "O prayse God in his holynes." [R.] "Whyt"[e]. i, f. 22b; ii, f. 24b; iii, f. 22; iv, f. 24b.
2. "Prayse ye the lord, ye children." "Doctor Tye." i, f. 24; ii, f. 26; iii, f. 23b; iv, f. 25b.
3. "Christ rysynge agayne." "Shepperde." i, f. 25b; ii, f. 28; iii, f. 25; iv, f. 27.
4. "O mercyfull father, we besech the"; with second part, "O God confound y^e proude." "Feryng." i, f. 27; ii, f. 29; iii, f. 26b; iv, f. 28b.
5. "O God, for thy name sake save me." "John Franctynge." i, f. 28; ii, f. 30b; iii, f. 27b; iv, f. 29b.
6. "I gyve yow a newe commaundement." [J.] "Sheperde." i, f. 29; ii, f. 31b; iii, f. 29; iv, f. 31.
7. "In iudgment, lorde." Anonymous. f. 30; ii, f. 32b; iii, f. 30; iv, f. 32.
8. "Prepare yowe, prepare yowe, tyme weareth awaye." [Will.?] Mundy. i, f. 38b; ii, f. 42b; iii, f. 39b; iv, f. 42b.
9. "When Jesus went into Simon the pharisyes howse." In 5 parts. "Tallis." i, f. 40; ii, f. 42; iii, f. 41; iv, f. 45.
10. "From the depth I called." "Docter Tye." i, f. 41; ii, f. 47; iii, f. 43; iv, f. 46.
11. "Wipe away my synes." By Tallis. i, f. 42b; ii, f. 49; iii, f. 45; iv, f. 48; v, f. 2.
12. "Blessed arte thow that fearest God." "Phillip de Wildroe." i, f. 44; ii, f. 50b; iii, f. 46b; iv, f. 49b; v, f. 3b.
13. "My trust, O Lorde, in the is grounded." In 5 parts. "Docter Tye." i, f. 45; ii, f. 51b; iii, f. 47; iv, f. 50b; v, f. 4.

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14. "Wyth all our hartes." By Tallis. i, f. 46; ii, f. 52 b; iii, f. 48b; iv, f. 51b; v, f. 5.
15. "I will geve thankes vnto y^{e} Lord with my holl harte." Anonymous. i, f. 47; ii, f. 56; iii, f. 52; iv, f. 55.
16. "Purge me, O Lord." "Tallys." i, f. 49; ii, f. 55; iii, f. 51; iv, f. 54.
17. "Delyver vs, Lord"; some parts beginning, "Bothe nyght and daye save vs." Anonymous. i, f. 49b; ii, f. 55b; iii, f. 51b; iv, f. 54b.
18. "Delyuer vs, good lord, from eternall Death." "Doctor Tye." i, f. 51; ii, f. 57b; iii, f. 49; iv, f. 56b.
19. "Lord, thou haste commanded." "Baruch Bulman." i, f. 52; ii, f. 58b; iii, f. 54; iv, f. 57b.
20. "O geue thankes vnto y^{e} Lord, for he." "Taverner." i, f. 53; ii, f. 59b; iii, f. 55; iv, f. 58b.
21. "I have loued." "Docter Tye." i, f. 53b; ii, f. 60; iii, f. 55 b; iv, f. 59.
22. "O Lord, rebuke me not"—the music imperfect at the end. Anonymous. i, f. 56; ii, f. 62; iii, f. 57b; iv, f. 62.
23. "Save me, O God, for thy names sake." In 4 parts. By Tye. i, f. 57b; ii, f. 45; iii, f. 41b; iv, f. 52.
24. "Oure fsther, which arte in heuen." Anonymous. iv, f. 32 b.

Royal Appendix 23–25, f. 32b.

Paper; 16th cent. Oblong octavo. The name of Robert Jenner is written at the top of the page in vol. iii. For a further description of the MS., see under Motets.

"Lorde, be my judge" (superius, contra-tenor, and tenor parts). f. 32b. The words occur in the Scottish Psalter of 1566. Anonymous.

Additional 22597, ff. 3–15, 18–21b, 53.

Paper; late 16th cent. Oblong octavo. The MS. also contains many short String Quintets, *etc.*, two Motets and a Carol, in the same hand (see under their respective headings); also a Song in "Don Quixote," by R. Courteville, in a later hand (see under Operas).

Tenor part of the following Anthems:—

1. "The Lorde blesse vs." "R. White." Attributed by Tudway, in Harley MS. 7339, f. 34b, to Matthew White, who lived *temp.* Chas. I, but the version used appears to date from about 1548–9, at which time Robert White (d. 1574) was no doubt flourishing. f. 3.
2. "Saue mee, O God, for thy name sake"—the end missing. Anonymous. f. 4.
3. "O consider myne aduersitie"—the beginning lost. "Malorie." f. 6.
4. "Blessed art thou y^{t} fearest God." "Phillips" (called Philip de Wildre in Add. 30484, f. 4). f. 8.
5. "I call and crie." "Tallis." f. 9.
6. "O lorde, I bowe the knees." "Mundaye." ff. 10b, 18.
7. "Here, o lorde god, thy people." Anonymous. f. 13b.
8. "Howe longe shall myne enimyes." By Byrd. f. 14b.
9. "Our father, which art in heaven." Anonymous. f. 15b.
10. "All people, clapp your hands." Anonymous. f. 19b.
11. "Deliuer me from myne enimyes" (in 5 parts). By R. Parsons. f. 21.
12. "Blessed ar they that keepe his testimonies" (in 5 parts). By Tallis. f. 21b.
13. [My soule, geve laud unto the lorde] (for 5 voices). Anonymous. f. 23b.
14. "Almighty God, whose kingdom is everlastinge." Anonymous. f. 53.

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Additional 17786–17791, *passim.*

Paper; early 17th cent. Oblong octavo. For a further description see under Madrigals.

ANTHEMS for 6 and 7 voices, in parts, viz. :—

1. "Hosannah to y^e^ sonne of David" (à 6). "Tho. Weelkes." i–iv, vi, f. 38; v, f. 21.
2. "O Lord, arise" (à 7). By the same. i–iv, vi, f. 45b; v, f. 28b.
3. "O singe vnto the Lord" (à 7). "Thomas Tomkins." i–iv, vi, f. 46b; v, f. 29b.

The 7th part is wanting in the last two anthems.

Additional 29366–29368, *passim.*

Paper; early 17th cent. Oblong folio. Belonged to Jo. Browne, probably John Browne, the publisher of Alfonso Ferrabosco (the younger), in 1609, *etc.* The MS. also contains Madrigals, Motets, a Song, String Quintets, *etc.*, described elsewhere.

ANTHEMS, *etc.*, apparently in the hand of Alfonso Ferrabosco, the elder, whose monogram appears at the end of his own compositions. Vol. i contains the cantus part; ii, the bassus; and iii, the quintus.

1. "Put me [not] to rebuke" (for 5 voices). "Tho. Wilkinson." i, f. 6b; ii, f. 4b; iii, f. 5b.
2. "Helpe, Lorde" (do.). By the same. i, f. 7b; ii, f. 5b; iii, f. 6b.
3. "O Lord my God, in thee haue I put" (do.). By the same. i, f. 8b; ii, f. 6b; iii, f. 7b.
4. "O Lord, consider my destresse" (do.). By the same. i, f. 9b; ii, f. 7b; iii, f. 8b.
5. "Preserue me, O Lord, from those" (do.). By the same. i, f. 10b; ii, ff. 8b, 9b; iii, f. 9b.
6. "O Lord, let me knowe mine end" (do.). "Tho. Tomkins." i, f. 11b; ii, iii, f. 10b.
7. "Rise, O my soule" (do.). "Willyam Simes." i, f. 13b.
8. "Hast the, O God, to deliuer me." By the same. i, f. 15; ii, iii, f. 13.
9. "Sing Joyfully vnto God" (for 6 voices). By W. Byrd, but according to the index by "Mr. Mudd of Peter[borough]." i, f. 15b; ii, iii, f. 14b.
10. . . . . "Away fond thoughts" (do.). "Willyam Simes." i, f. 16; ii, iii, f. 15.
11. "Hast the, O God, to deliuer me," with second part, "But let all those" (do.). "Michaell Este." i, f. 19b; ii, f. 18b; iii, f. 19b.
12. "I am the resurrection" (for 5 voices). "Orlando Gibbons." i, ii, f. 21b; iii (contra-tenor part), f. 21b.
13. "I lift my hart vp to the hils" (do.). "Thomas Warwick." i, ii, f. 22; iii (altus part), f. 22.
14. "Hear my prayer, O Lord, and consider." "Robert Ramseye." i, ii, f. 22b; iii, f. 16b.
15. "I will magneffy the, O Lord." "Martin Pearson." i, ii, f. 25b; iii, f. 23b.
16. "Lord, how are they encreased." "Tho. Wilkinson." i, ii, f. 26b; iii, f. 29.
17. "Deliuer me, O Lord, from lying lippe." By the same. i, f. 27; ii, f. 27b; iii, f. 29b.
18. "O, O my sonne Absolom" (for 6 voices). "Th. Weelks." i, f. 28b; ii, iii, f. 11b.
19. "O, O Jonathan, woe is me" (do.). By the same. i, f. 29; ii, iii, f. 12.
20. "When David heard y^t^ Absolon" (for 5 voices). "Bearsley." i, f. 29b.
21. "When David heard y^t^ Jonathan" (do.). By the same. i, f. 30.
22. "Wounded with sinne" (do.). Anonymous. i, f. 30b.
23. "Bow downe thyne eare." "Pietro Philippi." i, f. 31b; ii, f. 30b; iii, f. 31b.

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24. "I am y^e resurrection" (for 6 voices). "Thomas Wilkinson." i, f. 32; ii, f. 31b; iii, f. 32.
5. "Prays the Lord [O ye servants]." By the same. i, f. 41b; ii, f. 28b; ii, f. 30.
26. "O singe vnto y^e Lord a new songe, Let" (for 7 voices). "Th. Tomkins, Bachel^r of Mus: orga: Wigorniensis." iii, f. 34b.

Additional 29427, *passim*.

Paper; early 17th cent. Apparently contemporary with Thomas Myriell's "Tristitiæ Remedium," 1616 (Add. 29372-29377, see below, p. 10), very many of the pieces in the latter being also found here. Small folio. The MS. also contains Madrigals, Motets, and String Trios, Quartets and Quintets, described elsewhere.

ALTUS PART (unless the contrary is stated) of the following Anthems:—

1. "Oute of the deepe" (5 voices). By Thomas Lupo. f. 14.
2. "When Israell," with second part, "What aileth thee" (verse anthem for 5 voices). Quintus part. By M. Este. f. 15.
3. "O, O my sonne Absolon" (6 voices). Quintus and altus parts. By T. Weelkes. ff. 16, 31b.
4. "O, O Jonathan, O woe is me" (6 voices). Quintus and altus parts. By the same. ff. 16, 31b.
5. "I call and crie" (5 voices). "Tallis." f. 17.
6. "Turn thie face" (6 voices). Anonymous. f. 18.
7. "O Lord, behould my miseries" (5 voices). "Jo. Milton." f. 19.
8. "By Euphrates flowrie side" (5 voices). "Martin Pierson." f. 20b.
9. "I am the resurrection" (5 voices). "John Milton." f. 21b.
10. "O had I wings" (5 voices). By the same. f. 22.
11. "If that a sinners sighs" (5 voices). By the same. (In 2 keys). ff. 22b, 68.
12. "O Jesu sweet." By Tho. Ravenscroft. f. 23.
13. "Plead Thou my cause." By Martin Pierson. f. 24.
14. "Ah helplesse wretch" (verse anthem). "Tho. Rauenscroft." f. 25.
15. "O that my wages," with second part, "I will thanke thee." "Martin Peirson." ff. 25b, 26.
16. "All laude and praise" (verse anthem for 5 voices). By the same. f. 26b.
17. "And the kinge was moved" (5 voices). By Rd. Dering. f. 27.
18. "O Lord, lett me knowe." By T. Tomkins (?). f. 27b.
19. "Singe ioyfully vnto our God." Anonymous. f. 28b.
20. "When Dauid hard" (5 voices). "Wm. Bearsley." f. 29.
21. "O Lord, in thee is all my trust" (5 voices). "Tho. Rauenscroft." f. 29b.
22. "I am the resurrection" (5 voices). Anonymous. f. 30b.
23. "O my sonne Absolom" (5 voices). "Giles Farnabie." f. 32.
24. "Saule and Jonathan." Anonymous. f. 32.
25. "When Dauid hard" (6 voices). "Robert Ramsey." f. 32b.
26. "When Dauid hard." "John Milton." f. 32b.
27. "O woe is me for thee." By the same. (In 2 keys). ff. 33, 68b.
28. "Arise . . . ." (5 voices). "Wm. Siims." f. 33b.
29. "Heare my prayer, O Lord, and consider" (5 voices). By T. Lupo. f. 34b.
30. "Downe [caitiff wretch]," with second part, "Prayer is an endless chaine" (5 voices). "John Warde." ff. 35b, 65.
31. "Howe longe shall I seeke councell" (5 voices). By the same. ff. 37b, 66b.
32. "Long haue I lifted vp my voice" (5 voices). "George Hanford." f. 67b.
33. "Almighty God [who by the leading of a star]" (5 voices). "John Bull." f. 69b.

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34. "Heare me, O God, [a broken heart]" (5 voices). "Alfonso Ferabosco." f. 70b.
35. "Blessed art thou y^e fearest God." By P. Phillips. f. 71.
36. "O Lord, turne thy wrath," with second part, "Bow thyne eare" (2nd contra-tenor part). "Wil. Byrd." f. 72.
37. "It is my welbeloveds voice" (6 voices). By T. Tomkins. f. 74.
38. "Fraile man, despise the treasures" (4 voices). "John Bull." f. 75b.
39. "Blow oute y^e trumpett" (5 voices). By M. Pierson. f. 76b.
40. "Howe doth the holie cittie," with second part, "She weepeth continually" (6 voices). By J. Milton. f. 77b.

Additional 17797, *passim*.

Paper; after 1600. Small oblong quarto. The MS. also contains Madrigals and a Motet, described elsewhere.

ANTHEMS for 5 voices, in parts, inserted in a collection of Madrigals by Richard Nicholson, who is probably the composer of the pieces marked below as anonymous. The first four are metrical. Nos. 5 and 6, in a different hand, are by William Stonnard, "Bac. Mus.," and must have been written after 1608, when he took that degree.

1. "Come, holy Gost, eternall God." Anonymous. ff. 6b, 24b, 42b, 60b, 78b.
2. "O Lord, of whome I do depend." Anonymous. ff. 6b, 24b, 42b, 60b, 78b.
3. "O Lord, turne not away thy face." Anonymous. ff. 7, 25, 43, 61, 79.
4. "O praise our Lord, Yee saints." "Byrd." ff. 11b, 29b, 47b, 65b, 83b.
5. "Harken, all yee people." ff. 16b, 34b, 52b, 70b, 88b.
6. "Behold, how good." ff. 18, 36, 54, 72, 90.

Egerton 995, ff. 20b–135b *passim*.

Paper; after 1604. Quarto. For a further description of the MS., see under Madrigals.

TWO ANTHEMS for 5 voices, by Thomas Lupo: the alto, canto, quinto, and basso parts.

1. "Out of the deepe." ff. 20b, 62b, 92b, 134b.
2. "Heere my prayer, o lord, and consider." ff. 21b, 63b, 93b, 135b.

Additional 36484, ff. 3, 4, 17, 26b, 54, 56.

Paper; after 1604. Small oblong folio. For a further description of the MS., see under Madrigals.

BASS part of some Scottish metrical versions of Psalms, *etc.*, for 4 voices (with one exception, noted below). The names of the composers are not given.

1. "O Lord, how mony enemeis have I." f. 3.
2. "Oure father, god celestiall." f. 4.
3. "Off mercie and of Judgement both," for 5 voices (the same version as in the *Scottish Metrical Psalter*, 1565–1635): the music by A. Blakehall (see Add. 33933, f. 54). f. 17.
4. "With mynd opprest I cry to the." f. 26b.
5. "Our god is our defender." f. 54.
6. "The god off all power and micht." f. 56.

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Egerton 2009, 2011, 2012, ff. 49b, 54b, 55b.

Paper; after 1611. Oblong duodecimo. For a further description of the MS., see under Madrigals.

THREE ANTHEMS, by William Byrd, in *Psalmes, Sonets and Songs*, 1588 : superius, medius and bassus parts.

1. "Arise, O Lord, why slepest thou." f. 49b.
2. "O God, giue eare and doe apply." f. 54b.
3. "Euen from the depth." f. 55b.

Additional 29247, ff. 3, 9b, 17b, 46, 47b and 76.

Paper; after 1611. Oblong quarto.

SIX ANTHEMS by W. Byrd and one by Tallis, in lute notation. See under Lute Music.

Additional 18936–18939, *passim*.

Paper; after 1612. Oblong octavo. For a further description of the MS., see under Masses.

SACRED vocal compositions, in parts. The first four are for 3 voices ; the others appear to be for 5 voices, though only 4 parts remain.

1. "Heare my prayer, O Lord." By J. Mundy (?). i, ii, iv, f. 8b.
2. "Helpe me, O lord, my sauiour." Anonymous. i, ii, iv, f. 8b.
3. "Ponder my words, O Lord." Anonymous. i, ii, iv, f. 9.
4. "O heare yea this." Anonymous. i, ii, iv, f. 9b.
5. "Haue mercy on vs, Lord." "Byrd." i, ii, iv, f. 50; iii, f. 32.
6. "The Lord ys onely my support." By the same. i, ii, iv, f. 50b; iii, f. 32b.
7. "Lord, to the I make my moane." By the same. i, ii, iv, f. 50b; iii, f. 32b.
8. "O Lord, bow downe thy heauenly eyes." By the same. i, ii, iv, f. 51; iii, f. 33.
9. "Praise him on Tube," with second part, "Y^e gladsome sound." "Alphonso [Ferrabosco]." i, ii, iv, f. 51b; iii, f. 33b.

Additional 29401–29405, ff. 12b–51 *passim*.

Paper; after 1613. Oblong duodecimo. For a further description of the MS., see under Madrigals.

SACRED vocal compositions, for 5 voices, in parts; unattributed, but (with the exceptions noted below) known to be by William Byrd.

1. "O God, giue ear." f. 12b.
2. "Euen from the depth." f. 18b.
3. "O Lord, bowe downe thine heavenlye eyes." f. 26b.
4. "O Lord, how vayne." Probably by Byrd. f. 27b.
5. "The man is blest." Probably by the same. f. 45b.
6. "Blessed is hee [that fears]." f. 45b.
7. "Blessed are those that be undefiled." By Tallis. f. 46b.
8. "O Lord, who in thy sacred tent." f. 47b.
9. "Help, Lord." f. 48.
10. "O Lord, [how long]." f. 48b.
11. "Reioyce vnto the Lord." Written in 1586-7. Uncertain composer. f. 49b.
12. "Lord, in thy wrath." f. 50b.
13. "Yf that a sinner." f. 51

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Royal Appendix 63.

Paper, ff. 31; after 1614 (see below). Small octavo.

METRICAL PSALMS or Anthems for 4 and 5 voices, being Sir William Leighton's *Teares or Lamentations of a Sorrowful Soul*, 1614: the cantus part, with accompaniment of treble viol and lute written in tablature below. Add. 31418 contains a copy of the vocal score of the above work (see under Anthems, late 18th cent.).

1. "O louing God and father deere." "William Leighton, knight." f. 1.
2. "Come, lett us sing to god with praise." By the same. f. 1b.
3. "My soule doth long and shal depend." By the same. f. 2.
4. "In thee, O Lord, I put my trust." By the same. f. 2b.
5. "Thou art my God, thy helps at hand." By the same. f. 3.
6. Almighty God, which hast mee brought." By the same." f. 3b.
7. "An hart that's broken and contrite." "Jo. Dowland." f. 4b.
8. "O Lord, thy names most excellent." "W. Leighton, knight." f. 5.
9. "I cannot, Lord, excuse my sin." By the same. f. 5b.
10. "Thou God of might hast chastned me." "Jo. Milton." f. 6.
11. "Yield vnto God the Lord on high." "Ro. Johnson." f. 6b.
12. "Almighty God, which hast me brought." "Tho. Ford." f. 7.
13. "Alas that I offended euer." "E. Hooper." f. 7b.
14. "O God, to whome all harts are seene." "Ro. Kindersley." f. 8.
15. "Almighty Lord and god of loue." "Na. Giles." f. 8b.
16. "Ile lye me downe to sleepe in peace." "Jo. Coperario." f. 9.
17. "Attend vnto my teares, O Lord." "D[octor John] Bull." f. 9b.
18. "In the, O Lord, I put my trust." "Alphonso Ferrabosco." f. 11.
19. "Bee vnto me, O Lord, a tower." "W. Bird." f. 11b.
20. "What shall I render to the Lord?" "Ro. Jones." f. 12.
21. "I am quite tyred with my grones." "Jo. Wilby." f. 12b.
22. "O let mee treade in the right path." "Jo. Ward." f. 13.
23. "Most mighty" [and all-knowing Lord]. "Tho. Weelkes." f. 13b.
24. "O Lord, how doe my woes encrease." "Orlando Gibbons." f. 14.
25. "O God, that no tyme doest despise." "Mar. Peerson." f. 14b.
26. "Let thy saluation be my ioy." "Ro. Jones." f. 15.
27. "O Lord, giue eare to my complaint." "Tho. Lupo." f. 15b.
28. "Hidden, O Lord, are my most horred sinnes." "Fra. Pilkington." f. 16.
29. "Looke downe, O Lord, on me, poore man." "W. Bird." f. 16b.
30. "In the departure of the Lord." "D. Bull." f. 17b.
31. "O Lord, come pittie my distresse." "Alphonso Ferrabosco." f. 19.
32. "Attend vnto my teares, O Lord" (not the same as No. 17). "D. Bull." f. 19.
33. "I laid me downe to rest and slept." "W. Bird." f. 19b.
34. "O Lord, I lift my hart to thee." "Orlando Gibbons." f. 20.
35. "O Lord, behold my miseryes." "Jo. Milton." f. 20b.
36. "High mighty God of righteousnes." "Fra. Pilkington." f. 21b.
37. "Welspring of bounty, God of feare." "Hooper." f. 22.
38. "The cause of death is wicked sinne." "Tho. Lupo." f. 22b.
39. "O lett me at thy footestoole fall." "Martin Peerson." f. 23.
40. "O Lord, how do my woes encrease." "Jo. Coperario." f. 23b.
41. "O happy hee whom thou protectst." "Tho. Weelkes." f. 24.
42. "Out of the deepe to the I cride." "Na. Giles." f. 24b.
43. "Saue me, O Lord, for righteous men." "Ro. Johnson." f. 25.
44. "Not vnto us, but to thy name." "Tho. Ford." f. 25b.

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45. "Lord, euer bridle my desires." "Mar. Peerson." f. 26.
46. "O had I winges like to a Dove." "Jo. Milton." f. 26b.
47. "Lament, lament, my soule, cry, cry." "Ro. Jones." f. 27.
48. "O Lord, consider my great mones." "Jo. Ward." f. 27b.
49. "O God, the rocke of my whole strength." "Jo. Wilby." f. 28.
50. "I shame at mine unworthiness." "Jo. Dowland." f. 28b.
51. "If that a sinners sighes." "Jo. Milton." f. 29.
52. "Judge them, O Lord, which me pursue." "Ro. Kindersley." f. 29b.
53. "Come, come, helpe, helpe, O God, O God." "W. Bird." f. 30.
54. "O Lord, come pitty my complaint." "Thimolphus Thopul." f. 30b.
55. "In depth (*sic*) no man remembreth thee." "Alphonso Ferrabosco." f. 31.

Additional 15117, ff. 7b, 12b–14, 16b.

Paper; after 1614. Small folio. Belonged to Hugh Floyd, in 1630; on f. 1b is the name of John Swarland. The MS. also contains a Chamber Quartet, Duets (secular), Lute music, Madrigals, a number from an Opera, Songs (sacred and secular) of the same date; also an index to a collection of Hymns, after 1599. See under their respective headings.

TREBLE PART, with lute accompaniment in tablature, of the following Anthems:—

1. "O God, geive eare and do applye." Anonymous. f. 7b.
2. "Deliver me from myne Enimies." By R. Parsons. f. 12b.
3. "Come let vs singe to God with praise." By Sir W. Leighton. f. 13b.
4. "O lovinge god and father deere." By the same. f. 13b.
5. "An heart thats broken." By J. Dowland. f. 14.
6. "Yeeld vnto God, the lord on highe." By R. Johnson. f. 14.
7. "O sacrum conuivium," with the alternative words "I call and crye." By T. Tallis, from the *Cantiones Sacræ* of Tallis and Byrd, 1575. f. 16b.

Nos. 3–6 are evidently taken from Sir W. Leighton's *Teare or Lamentations of a Sorrowful Soul*, 1614.

Additional 29372–29377, *passim*.

Paper; A.D. 1616. Small folio. For the Madrigals and Motets also contained in these volumes, see under their respective headings.

"TRISTITIÆ Remedium. Cantiones selectissimæ diuersorum tum authorum tum argumentorum labore et manu exaratæ Thomæ Myriell. A.D. 1616." Anthems, part-songs and motets, in 4, 5 and 6 parts, in six volumes—vol. i containing the cantus part; ii, the altus; iii, the tenor; iv, the bassus; v, the quintus; and vi, the sextus. The title-page is engraved. The Anthems are:—

1. "Fraile man, despise the treasures of this life." "Dr. Bull." i–iv, f. 9b.
2. "In the departure of the Lord." By the same. i–iv, f. 11b.
3. "Thou God of might hast chastned me." "John Milton." i–iv, f. 11b.
4. "O let me tread in the right path." "John Warde." i–iv, f. 12.
5. "Attend vnto my teares, O Lord." "Dr. Bull." i–iv, f. 12.
6. "O Lord, giue eare to my complaint." "Thomas Lupo." i–iv, f. 12b.
7. "I am quite tyred with my groanes." "John Wilby." i–iv, f. 13.

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The following 62 Anthems are for 5 voices :—

8. "And the king was moued." Richard "Deering." i-iv, f. 14; v, f. 2.
9. "O Jesu meeke." "Tho. Ravenscroft, B. of M." i-iv, f. 15; v, f. 3.
10. "Pleade thou my cause, O Lord." "M[artin] Pierson." i-iv, f. 15b; v, f. 3b.
11. "Ah helples wretch, what shall I doe." "Thomas Rauenscroft." i-iv, f. 16; v, f. 4.
12. "O that my wayes," with second part, "I will thanke thee with an unfayned heart" (probably altered from No. 81). "M[artin] Pierson." i-iv, f. 16b, v, f. 4b.
13. "All laud and praise with heart and voice." "Thomas Ravenscroft." i-iv, f. 17b; v, f. 5b.
14. "O Lord, behold my miseries." "John Milton." i-iv, f. 18; v, f. 6.
15. "If that a sinners sighs." By the same. i-iv, f. 18b; v, f. 6b.
16. "When David heard that Absolon was slaine." By the same. i-iv, f. 19; v, f. 7.
17. "O woe is me for thee, my brother Jonathan." By the same. i-iv, f. 19b; v, f. 7b.
18. "I am the resurrection." By the same. i-iv, f. 20; v, f. 8.
19. "When Israel came out of Egypt" (verse anthem). "Michael Est." i-iv, 20b; v, f. 8b.
20. "Rise, O my soule, with thy desires to heauen." "William Simmes." i-iv, f. 21b; v, f. 9b.
21. "O heauenly God, O Father deare." "William Damon." i-iv, f. 23; v, f. 11.
22. "O sacred and Holy Banket" ("O sacrum convivium"). "Thomas Tallis." i-iv, f. 25b; v, f. 13b. With another version, "I call and crie." i-iv, f. 76b; v, f. 68b.
23. "Come, come, helpe, helpe, O God." "Will. Byrde." i-iv, f. 27b; v, f. 15b.
24. "Not vnto us but to thy name." "Tho. Foorde." i-iv, f. 28; v, f. 16.
25. "O happie he whom thou protectst." "Thomas Weelkes." i-iv, f. 28b; v, f. 16b.
26. "O let me at thy footestoole fall." "Mar. Pierson." i-iv, f. 29; v, f. 17.
27. "Judge them, O Lord, which me pursue." "Robert (William, in vol. iij) Kyndersly." i-iv, f. 29b; v, f. 17b.
28. "O Lord, consider my greate moanes." "John Warde." i-iv, f. 30; v, f. 18.
29. "I laid me downe to rest and slept." "William Byrd." i-iv, f. 30b; v, f. 18b.
30. "O Lord, how doe my woes increase." "John Coprario." i-iv, f. 31; v, f. 19.
31. "Ovt of the deepe." "Tho. Lupo." i-iv, f. 34b; v, f. 21b.
32. "My eyes with feruency of spirit." "William Byrd." i-iv, f. 36b; v, f. 23b.
33. "My soule opprest with care and greife." By the same. i-iv, f. 37; v, f. 24.
34. "O goe not from me." "Martin Pierson." i-iv, f. 37b; v, f. 24b.
35. "Blow out the trumpet." By the same. i-iv, f. 38b; v, f. 25b.
36. "Who will rise vp with me," with second part, "But when I said." By the same. i-iv, f. 39b; v, f. 26b.
37. "Raine eyes, in tender memory weepe" (verse anthem). By the same. i-iv, f. 40b: v, f. 27b.
38. "Fly, rauisht soule," with second part, "Rest there a while," and third part, "Mvse still thereon" (verse anthem). By the same. i-iv, f. 41b; v, f. 28b.
39. "I am brought into so great trouble," with second part, "My heart panteth." By the same. i-iv, f. 43b; v, f. 30b.
40. "O Lord, thou hast searched me out," with second part, "Thou art about my path," third part, "Thou hast fashioned me," and fourth part, "Whether shall I goe." By the same. i-iv, f. 47; v, f. 34.
41. "See, see, the word is Incarnate." "Orlando Gibbons." i-iv, f. 65; v, f. 52.
42. "Downe, caitiue wretch," with second part, "Prayer is an endles chaine." "John Warde." i-iv, f. 66b; v, f. 53b.

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43. "How long wilt thou forget me." By the same. i–iv, f. 68b; v, f. 55b.
44. "Almighty God, which by the leading" (probably taken from No. 75). "John Bull." i–iv, f. 69b; v, f. 56b.
45. "Heare me, O God, a broken heart." "Alfonso Ferabosco." i–iv, f. 72b; v, f. 59b.
46. "I lift my hart to thee, my God." "Doctor Tye." i–iv, f. 75b; v, f. 62b.
47. "Saue me, O God, for thy names sake." "M. Coste." i–iv, f. 78b; v, f. 65b.
48. "O giue thanks vnto the Lord, for he." By J. Munday. i–iv, f. 79b; v, f. 66b.
49. "Deliuer me from mine enimies." By R. Parsons. i–iv, f. 80b; v, f. 67b.
50. "Blessed art thou that fearest God." "Peter Philips." i–iv, f. 81; v, f. 68.
51. "O Jesu, looke." "George Kirby." i–iv, f. 81b; v, f. 68b.
52. "Heare my prayer, O Lord, and let" (verse anthem). "Mr. Wilkinson." i–iv, f. 82b; v, f. 69b.
53. "It is a good thing to giue thanks." "John Lugge." i–iv, f. 83b; v, f. 70b.
54. "Long haue I lifted vp my voice." "G. Hanford." i–iv, f. 87; v, f. 74.
55. "O God of Gods," with second part, "To the Almighty Trinity." "John Bennet" or "Bennett." i–iv, f. 87b; v, f. 74b.
56. "Giue eare, O God" (verse anthem). "Tho. Weelkes." i–iv, f. 91b; v, f. 78b.
57. "O clap your hands," with second part, "God is gone vp." "Michael East." i–iv, f. 92b; v, f. 79b.
58. "O Lord, turne thy wrath," with second part, "Bowe thine eare." "Will. Byrd." i–iv, f. 97b; v, f. 84b. See also "Ne irascaris," i–iv, f. 74b, v, f. 61b; and "Civitas sancti," i–iv, f. 75, v, f. 62.
59. "Preuent vs, O Lord." By the same. i–iv, f. 99b; v, f. 86b.
60. "Haue mercy vpon me, O God, after thy greate goodnes." "Simon Stubbes." i–iv, f. 100b; v, f. 87b.
61. "Sing ioyfully vnto God our strength" (verse anthem). "John Mundy." i–iv, f. 101b; v, f. 88b.
62. "Preserue me, O Lord, from those" (verse anthem). "Tho. Wilkinson." i–iv, f. 103b; v, f. 90b.
63. "Pvt me not to rebuke" (verse anthem). By the same. i–iv, f. 104b; v, f. 91b.
64. "When David heard that Absolon was slaine." "Tho. Tomkins." i–iv, f. 107b; v, f. 94b.
65. "Father of loue, pure fountaine of rich grace." "Simon Stubbes." i–iv, f. 110b; v, f. 97b.
66. "Alleluiah, salvation and glory." "Tho. Weelkes." i–iv, f. 111b; v, f. 98b.
67. "Behold, it is Christ." "Edmund Hooper." i–iv, f. 115b; v, f. 102b.
68. "With all our heart and mouth." "Tho. Tallis." i–iv, f. 116b; v, f. 103b.
69. "Let God arise" (verse anthem). "Jo. Ward." i–iv, f. 117b; v, f. 104b.

The following Anthems are for 6 voices:—

70. "O, O my sonne Absolon." "Thomas Weelkes." i–iv, f. 122b; v, f. 109b; vi, f. 4b.
71. "O, O Jonathan, woe is me for thee." By the same. i–iv, f. 123; v, f. 110; vi, f. 5.
72. "Lord, in thy wrath reproue me not," with second part, "Long haue I languisht." "Giovanni Croce." i–iv, f. 130b; v, f. 117b; vi, f. 12b.
73. "Shew mercy, Lord, on me," with second part, "Giue me a cleane hart." By the same. i–iv, f. 131b; v, f. 118b; vi, f. 13b.
74. "Christ rising," with second part, "Christ is risen." "William Byrd." i–iv, f. 137; v, f. 124; vi, f. 19.
75. "How doth the holy City remaine solitary," with second part, "She weepeth continually." "John Milton." i–iv, f. 138b; v, f. 125b; vi, f. 20b.
76. "Almighty God, which by the leading." "Doctor Bull." i–iv, f. 140b; v, f. 127b; vi, f. 22b.

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77. "Lord, remember Dauid." "Matthew Jeffrye." i–iv, f. 141b; v, f. 128b; vi, f. 23b.
78. "In thee, O Lord, doe I trust." By the same. i–iv, f. 142b; v, f. 129b; vi, f. 24b.
79. "When David heard that Absolon was slaine." "Tho. Weelkes." i–iv, f. 143; v, f. 130; vi, f. 25.
80. "If the Lord himself." "Matthew Jeffry." i–iv, f. 143b; v, f. 130b; vi, f. 25b.
81. "Thou art my king, O God, send help." "Tho. Tomkins." i–iv, f. 144b; v, f. 131b; vi, f. 26b.
82. "O that my wales were made so direct," with second part, "I will thanke thee." (What appears to be an organ part has been added in vol. vi.) "Martin Pierson." i–iv, f. 148b; v, f. 135b; vi, f. 30b.
83. "Sing ioyfully vnto God, our strength." "William Byrd." i–iv, f. 156b; v, f. 143b; vi, f. 38b.
84. "Almighty Lord, whose loue," with second part, "Bend downe, O Lord." "William White." i–iv, f. 157b; v, f. 144b; vi, f. 39b.
85. "It is my welbeloueds voice." "Tho. Tomkins." i–iv, f. 159b; v, f. 146b; vi, f. 41b.
86. "Sing vnto God" (verse anthem). By the same. i–iv, f. 160b; v, f. 147b; vi, f. 42b.
87. "Lord, in thine anger doe no more reproue me." "Jo. Croce." i–iv, f. 171b; v, f. 158b; vi, f. 53b.
88. "My strength eu'n fayles me." By the same. i–iv, f. 172b; v, f. 159b; vi, f. 54b.
89. "Lord, bend thy righteous eares." Anonymous. i–iv, f. 173; v, f. 160; vi, f. 55.
90. "From deepest horror of sad penitence." "Tho. Tomkins." i–iv, f. 174b; v, f. 161b; vi, f. 56b.

Additional 34800, A, ff. 46, 47; B, C, ff. 48, 49.

Paper; after 1618. Small octavo. For a further description of the MS., see under Motets.

SACRED compositions for 3 voices, in parts. Anonymous.

1. "Sittinge alone I did lament." A, f. 47; B, C, f. 49.
2. "Excesse of wealth." A, f. 46; B, C, f. 48.

Additional 17792–17796, *passim*.

Paper; after 1624, the date of the earliest known publication (see below). Small oblong quarto. In the original binding, stamped I. M. The MS. contains also Bass-viol music, a Carol, Lamentations, Madrigals, Motets, Services, and String Duets, Trios, Quartets, Quintets, and Sextets (see under the respective headings).

ANTHEMS, *etc.*, including a few so-called Hymns, in parts. The five volumes contain respectively the cantus, altus, tenor, quintus, and bassus parts; the sextus part is wanting. The first three Anthems are for 4 voices, being taken from *Sacred Hymnes*, by John Amner, 1615.

1. "Sainte Marie now," with second part, "At length to Christ," and third part, "But he the God of loue." i, v, f. 17; ii, iii, f. 19.
2. "Sweet ar the thoughts." i, v, f. 18b; ii, iii, f. 20b.
3. "Com, letes reioyce." i, v, f. 19b; ii, iii, f. 22b.
4. "When Israell came out" (à 5). "M. Easte," [1610]. i, f. 112b; ii, f. 116; iii, f. 118; iv, f. 105b; v, f. 110.
5. "Rise, o my soule" (à 5). "M (?) East." i, f. 114b; ii, f. 117b; iii, f. 119b; iv, f. 107; v, f. 111b.
6. "Singe wee merrilie" (à 6). "M. Easte" [1624]. i, f. 116b; ii, f. 119b; iii, f. 121; iv, f. 109; v, f. 113.

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The following 27 (nos. 7–33) are for 5 voices :—

7. "Reioice, reioice" (with chorus à 8). "Tho. Thomkins." i, f. 118; ii, f. 121b; iii, f. 122b; iv, f. 110b; v, f. 114b.
8. "Ne irascaris," beginning "O Lorde, turne thy wrath." "William Birde" [1589]. i, f. 120; ii, f. 123b; iii, f. 124b; iv, f. 112b; v, f. 116.
9. "O goe not from me." "Palmer" [M. Pierson in Add. 29372]. i, f. 121b; ii, f. 125; iii, f. 126; iv, f. 114; v, f. 117b.
10. "Deliuer vs, o lorde." Anonymous. i, f. 123b; ii, iii, f. 127b; iv, f. 115b; v, f. 118b.
11. "Almightie God, y^e^ fountaine." "Tho. Tomkins." i, f. 124b; ii, f. 126b; iii, f. 128b; iv, f. 116b; v, f. 119b.
12. "Behould, it is Christ." "E. Hooper." i, f. 125b; ii, f. 128b; iii, f. 129b; iv, f. 117b; v, f. 120b.
13. "Stirre vp, wee beceech thee." Anonymous. i, f. 126b; ii, f. 129b; iii, f. 130b; iv, f. 118b; v, f. 121b.
14. "How longe shall mine enemies." By W. Byrd. i, f. 127b; ii, f. 130b; iii, f. 131b; iv, f. 119b; v, f. 122b.
15. "Wipe awaie my sinnes," *sc.* "Absterge, Domine," by Tallis, 1575. i, f. 128b; ii, f. 131b; iii, f. 132b; iv, f. 120b; v, f. 123b.
16. Blessed be thie name." By the same. i, f. 130; ii, f. 133; iii, f. 152; iv, f. 122; v, f. 125.
17. "O geeue thanks vnto the Lorde, for hee is gracious." By N. Giles. i, f. 130b; ii, f. 133b; iii, f. 152b; iv, f. 122b; v, f. 125b.
18. "Reioyce in the Lorde, o yee righteous." Anonymous. i, f. 131b; ii, f. 134b; iii, f. 153b; iv, f. 123b; v, f. 126b.
19. "Holy, Holy, Holie, Lorde God." By R. Parsons. i, f. 132b; ii, f. 135b; iii, f. 154b; iv, f. 124b; v, f. 127b.
20. "Remember not, Lorde." By J. Amner [1615]. i, f. 133b; ii, f. 136b; iii, f. 155b; iv, f. 125b; v, f. 128b.
21. "O Lord, I bowe the knees." By W. Mundy. i, f. 134; ii, f. 137b; iii, f. 156; iv, f. 126b; v, f. 129b.
22. "With all our harts." By Tallis. i, f. 135b; ii, f. 138b; iii, f. 157; iv, f. 127b; v, f. 131.
23. "I will sing vnto the Lord." By J. Amner [1615]. i, f. 136b; ii, f. 139b; iii, f. 157b; iv, f. 128b; v, f. 131b.
24. "Hee that decended." By the same [1615]. i, f. 137; ii, f. 140; iii, f. 158; iv, f. 129; v, f. 132.
25. "O God, whom our offences." "Birde." i, f. 137b; ii, f. 140b; iii, f. 158b; iv, f. 129b; v, f. 132b.

The following 8 are anonymous :—

26. "Al people, clape your handes." i, f. 138b; ii, f. 141b; iii, f. 134; iv, f. 130b; v, f. 133b.
27. "O Lorde, rebuke me not." i. f. 139b; ii, f. 142b; iii, v, f. 134b; iv, f. 131b.
28. "Christ rising againe," in two parts. i, f. 140b; ii, f. 143b; iii, v, f. 135b; iv, f. 139.
29. "Lorde, enter not into judgment." i, f. 141b; ii, f. 144b; iii, f. 136b; iv, f. 133b; v, f. 137b.
30. "Lett God arise." i, f. 142b; ii, f. 145b; iii, f. 137b; iv, f. 134b; v, f. 138b.
31. "Out of the deepe." i, f. 143b; ii, f. 146b; iii, f. 138b; iv, f. 135b; v, f. 139b.
32. "Blessed art thow that fearest God." i, f. 144b; ii, f. 147b; iii, f. 139b; iv, f. 136b; v, f. 140b.
33. "Heare my crlyng, of (*sic*) God." i, f. 145b; ii, f. 148b; iii, f. 140b; iv, f. 137b; v, f. 141b.

The following 6 are for 6 voices :—

34. "O giue thanks vnto the Lord." By J. Mundy. i, f. 147; ii, f. 150; iii, f. 142; iv, f. 140b; v, f. 143b.
35. "Giue sentence with me." "Randall." i, f. 148b; ii, f. 151b; iii, f. 143b; iv, f. 141b; v, f. 144b.

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36. "Sing ioyfullie vnto God." "W. Byrd." i, f. 150; ii, f. 152b; iii, f. 144b; iv, f. 142b; v, f. 145b.
37. "With Angells and Archangells." Anonymous. i, f. 150b; ii, f. 155b; iii, f. 145b; iv, f. 143b; v, f. 146b.
38. "Woe is me that I am constrained." "To. Tomkins" [1622]. i, f. 151b; ii, f. 153b; iii, f. 146b; iv, f. 144b; v, f. 147b.
39. "Turne vnto the Lorde." By the same [1622]. i, f. 152; ii, f. 154; iii, f. 147; iv, f. 145; v, f. 148.
40. "Awake vp, my Glorie" (à 7). Anonymous. i, f. 152b; ii, f. 154b; iii, f. 147b; iv, f. 145b; v, f. 148b.
41. "O Lord, arise" (à 7). By T. Weekes. i, f. 153b; ii, f. 156b; iii, f. 148b; iv, f. 146b; v, f. 149b.
42. "O singe vnto the Lorde a new song" (à 7). Anonymous. i, f. 154b; ii, f. 157b; iii, f. 149b; iv, f. 147; v, f. 150b.
43. "Reioice in the Lorde, O yee righteous" (à 6). By "M. Jefferies." i, f. 155b; ii, f. 158b; iii, f. 150b; iv, f. 148b; v, f. 151b.
44. "Holie, [holie, holie,] Lorde God allmightie." "T. Batson." i, f. 156b; ii, f. 159b; iii, f. 151b; iv, f. 149b; v, f. 152b.

Additional 29289, ff. 83b–107 *passim*, and 115.

Paper; about 1629 (f. 110). Folio. The same MS. contains numerous Services (see under that heading).

SINGLE PARTS (altus, unless the contrary is stated) of Anthems by English composers of the 16th and 17th centuries, viz. :—

1. "O Lord, the maker." "Mundie." f. 83b.
2. "O Lord, y^e^ world's Saviour." By the same. f. 84.
3. "My song shalbe." By the same. f. 84b.
4. "O Lord God of hostes." "Tallis." f. 85b.
5. "O Lord, give thy Holy Spirit." By the same. f. 86.
6. "O God, be mercifull." "Strogers." f. 86b.
7. "Call to remembrance." By Farrant. f. 87.
8. "Hide not Thou Thy face." By the same. f. 87b.
9. "I will exalt Thee." Tenor part. "Dr. Tye." f. 87b.
10. "O God, be mercifull." Tenor part. By the same. f. 89.
11. "I have loued . . . for y^e^ Lord will heare." Tenor part. By the same. f. 90.
12. "O Eternall God." "Johnson." f. 91b.
13. "Remember not, O Lord." "Tallis." f. 92b.
14. O God, be mercifull." "Shepharde." f. 93.
15. "O Lord of hosts." Tenor part. "Dr. Tye." f. 94.
16. "Teach me, O Lord." Tenor part. "Mundie." f. 94b.
17. "O clap your hands." By Orlando Gibbons. f. 95b.
18. "O Thou God Almighty." For 5 voices. "Hooper." f. 96b.
19. "With all our harts." "Tallis." f. 96b.
20. "Blessed be Thy name." By the same. f. 97.
21. "Let my Complaint." "Shepharde." f. 97b.
22. "Saue me, O God." "Dr. Tye." f. 98.
23. "Hast Thee, O God." "Shephard." f. 98b.
24. "Teach me Thy waye." "Hooper." f. 99.
25. "O Lord, our Gouernour." Anonymous. f. 101.
26. "God be mercifull." Second treble part. "Mundie." f. 102.
27. "Submitt yourselues." "Shephard." f. 102b.
28. "I giue you a newe Commandment." By the same. f. 103.
29. "If you loue Me." "Tallis." f. 103b.

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30. "Heare the voyce." By the same. f. 103b.
31. "This is my Commandment." Soprano part. "Johnson." f. 104.
32. "He that hath My Commandments." Tenor part. "Coste." f. 104.
33. "Behold, it is Christ." Tenor part. "Mundie." f. 104b.
34. "A newe commandment." "Tallis." f. 104b.
35. "Praise the Lord, O ye servants." By Mundy. f. 105.
36. "If you loue me." "White." f. 105b.
37. "Reioyce in the Lord." "Shephard." f. 105b.
38. "Christ rising againe." Tenor part. By the same. f. 106.
39. "Let vs nowe laude." Second treble part. "Mundie." f. 107.
40. "Almighty and euerlasting God," for 4 voices. "Orl. Gibbons." f. 115.

Additional 11608, ff. 23b–50 *passim*.

Paper; A.D. 1656–1659. Small folio. For the further contents of the MS., see under Songs.

ANTHEMS, *etc.*, for 3 voices (unless the contrary is stated), with a bass. Nos. 2–6 are by John Hilton; nos. 4–6 consist of 1st treble with basso continuo in score, and separate 2nd treble and bass parts.

1. "A Dialogue betweene (1) Saul, (2) the witch of Endor and (3) Samuell's Ghost," beginning "In guiltie night," in score. "Ro. Ramsey." f. 23b.
2. "A Dialogue of King Solomon and the 2 harlotts," beginning "When Israell's sweet synger slept." f. 39b.
3. "The Dialogue of Job: God, Satan, Job's wife and y^e^ messingers," beginning "Amongst my Children dares y^e^ feind appeare. f. 42b.
4. "The wayes of Zyon doe mourne." f. 47b.
5. "The precious sons of Zyon." f. 48b.
6. "The breath of our nostrills." f. 49b.

Additional 30478, 30479.

Paper; A.D. 1664, 1670, *etc.* Folio. Vol. i (see f. 1) appears to have belonged in 1664 to George Dauenport, chaplain to John Cosin, Bishop of Durham. For the cover of vol. ii, see below; on a fly-leaf is the bookplate of "Mess^rs^ Sharp, London," representing a large organ, "Gran[vi]lle Sharp invenit." For further contents, see under Services.

"A BOOKE of Selected Chvrch-Mvsick Consisting of full Anthems and Anthems with verses Used in the Cathedrall Chvrch of Durham. Anno Domini 1664." Vol. i is so entitled, and contains the tenor Cantoris part. Vol. ii is practically a duplicate, and its cover is stamped with the title, "Anthemes Tenor Cantoris Preb. vii I. B. MDCLXX," the initials no doubt being those of Isaac Basire (d. 1676), Prebendary of the seventh stall in Durham Cathedral. The first 35 anthems in vol. i are *printed*, and with Nos. 101–114 form Rev. John Barnard's *First Book of Selected Church Musick*, 1641.

1. "O Lord, give thy holy Spirit." "Thomas Tallis." i, f. 5.
2. "Teach me thy way." i, f. 5b. Attributed here and in other MSS. to "Edmund Hooper," but ascribed in vol. i, f. 81, and vol. ii, f. 43, to "William (?) Mundy."
3. "Hide not thou thy face." "Richard Farrant." i, f. 6.
4. "Call to remembrance." By the same. i, f. 6b.
5. "Haste thee, O God," with a second part, "Bvt let all those." "John Shepheard." i, f. 7. (According to

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Tudway, in Harl. 7340, f. 40, "Thomas Shepherd").

6. "O Lord, the maker." i, f. 7b. Assigned here to "William Mundy," but in i, f. 56b, and ii, f. 55 (where the verse portions also are given), to "[John (?)] Shepperd."
7. "O Lord, the world's saviour" (see also no. 67). "William Munday." i, f. 8.
8. "Deliver vs, O Lord," with second part, "Blessed bee the Lord God of Israell." "Orlando Gibbons." i, f. 9.
9. "Almighty and everlasting God." By the same. i, f. 9b; ii, f. 23b.
10. "O praise the Lord, all ye heathen." "Adrian Batten." i, f. 10; ii, f. 65.
11. "Hide not thou thy face." By the same. i, f. 10b.
12. "Lord, we beseech thee." By the same. i, f. 11.
13. "Haste thee, O God," with second part, "Bvt let all those." By the same. i, ff. 11, 11b.
14. "When the Lord turned againe." By the same. i, f. 12.
15. "I will exalt thee," with second part, "Sing vnto the Lord." "Doctor Tye." i, ff. 12b, 13.
16. "O God, be mercifull vnto us." By the same. i, f. 14.

The above are for 4 voices; the following 14 for 5 voices:—

17. "With all our hearts." By "Thomas Tallis." i, f. 15b.
18. "Blessed bee thy name." By the same. i, ff. 16, 37; ii, f. 18b.
19. "O thow God Allmighty." i, f. 16b. Attributed here to "Edmund Hooper," but in i, f. 37b, and ii, f. 19, to "[William (?)] Mundy."
20. "I call and cry." "Thomas Tallis." i, f. 17; ii, f. 5b.
21. "O Lord, I bow the knee." "William Mundy." i, f. 17b. Differing slightly from the other copies in i, f. 36, and ii, f. 17b.
22. "Prevent vs, O Lord." "William Bird." i, f. 18b; ii, f. 28.
23. "Behold, It is Christ." "Edmund Hooper." i, f. 19b; ii, f. 6b.
24. "The Lord blesse vs." "Robert White." i, f. 20; ii, f. 5.
25. "Wipe away my sins." "Tallis." i, f. 20b.
26. "O God, whom our offences." "Will. Bird." i, f. 22.
27. "O Lord, make thy servant Charles." By the same. i, f. 23; ii, f. 8b.
28. "I lift my heart to thee." "Doctor Tye." i, f. 23b; ii, f. 11b.
29. "O Lord, turne thy wrath," with second part, "Bow thine eare." "William Bird." i, ff. 24b, 25. With another version, "Let not thy wrath." ii, f. 30.
30. "O give thankes vnto the Lord, for he." "Doctor [Nathanael] Giles." i, f. 26; ii, f. 7b.

Of the following Anthems nos. 31–34, 37, 38, 43, 48 are for 6 voices:—

31. "Sing joyfully." "William Bird." i, f. 27; ii, f. 11.
32. "Deliver me from mine enemies." "Rob. Persons." i, f. 27b.
33. "Hosanna to the Sonne of David." "Orlando Gibbons." i, f. 28b; ii, f. 24.
34. "Lift vp your heads." By the same. i, f. 29; ii, f. 47.
35. "O Lord, grant the king" (for 6 and 7 voices). "[Thomas] Weelkes." i, f. 30.
36. "O how glorious." "[Robert] White." i, f. 31; ii, f. 7.
37. "Out of the deepe." "Morley." i, f. 31b; ii, f. 9.
38. "O God, the proud." "Bird." i, f. 32; ii, f. 10.
39. "Deliuer me from mine enemies" (slightly altered from no. 32, attributed to Parsons). By the same. i, f. 32b; ii, f. 12b.
40. "O how Amiable." "Weelks." i, f. 33; ii, f. 14.
41. "Holy . . . Lord God Almightie." "Robt. Parsons." i, f. 34; ii, f. 14b.
42. "O giue thanks vnto the Lord, for hee." "John Mundy." i, f. 34b; ii, f. 15b.
43. "O Lord, giue eare." "Bird." i, f. 35b; ii, f. 17.
44. "Almightie God, the fountaine."

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"[Thomas] Tomkins." i, f. 38; ii, f. 19b.

45. "Saue me, O God, for thy names sake." "Bird." i, f. 39; ii, f. 13.

46. "O God of my salvation." "Tho. Warrock" (called "Warwick" in the index). i, f. 39b; ii, f. 27.

47. "Allmightie [God, which in Thy wrath"]. Verse anthem. "Adrian Batten." Composed "in the time of the plag." i, f. 40.

48. "Reioyce in y^e^ Lord." "[M.] Jefferies." i, ff. 40b, 61b; ii, f. 20b.

49. "Howe Longe shall myne enemies." "Bird." i, f. 41; ii, f. 25.

50. "Giue laude vnto thee Lord." "Mundy." i, f. 42; ii, f. 29.

51. "Behould, nowe praise." "[W. (?)] White." i, f. 43; ii, f. 33b.

52. "O praise God in his holynes" (7 voices). "[R.] White." i, f. 44; ii, f. 21b.

53. "God standeth in the Congregation." "Read." i, f. 45; ii, f. 29b.

54. "Blessed is the man that feareth." "Rutter." i, f. 45b; ii, f. 32.

55. "Arise, O Lord, whie sleepest thou." "Bird." i, f. 46; ii, f. 32b.

56. "Call to remembrance." "[John] Hilton." i, f. 47; ii, f. 34b.

57. "O God, whose nature." "Henrie Palmar." i, f. 48; ii, f. 27b.

58. "Almightie and euerlasting God." "Yarrow." i, f. 48b; ii, f. 37b.

59. "The eyes of all." "Geeres." i, f. 49; ii, f. 36.

60. "By the waters of Babylon." "Tho. Willson." i, f. 49b; ii, f. 40b.

61. "O pray for the peace of Jerusalem." "Jo. Nichals." i, f. 51; ii, f. 37.

62. "When the Lord turned." "Jo. Foster." i, f. 52; ii, f. 38b.

63. "If the Lord himselfe." By the same. i, f. 53; ii, f. 39b.

64. Glorie be to God on high." By the same. i, f. 54; ii, f. 44.

65. "When y^e^ Lord turned." "[Joseph (?)] Stephenson." i, f. 55; ii, f. 53.

66. "Arise, O Lord, and heare." "Tallis." i, f. 56; ii, f. 54.

67. "O Lord, thee worlds Saviour." "Wood." Differing slightly from no. 7, which is attributed to Mundy. i, f. 57b; ii, f. 56.

68. "God, which hast prepared." "Mudd." i, f. 58b; ii, f. 57b.

69. "Yee that feare the Lord." "[J.] Hutchinson." i, f. 59; ii, f. 58b.

70. "Praise the Lord, O my soule." "[H.] Loosemore." i, f. 60b; ii, f. 60.

71. "I will magnifie thee, O Lord." "Hooper." i, f. 61; ii, f. 46.

72. "Praise thee Lord, yee servants." "Jefferies." i, f. 62b; ii, f. 49.

73. "Behoulde, nowe praise." "Allinsonne" [in the index, Allison]. i, f. 64; ii, f. 50.

74. "Blowe vp the trumpet." "Pearsone." i, f. 65; ii, f. 51.

75. "O singe vnto y^e^ Lord a newe Songe." "Thomas Tomkins." i, f. 66; ii, f. 52.

76. "Out of the deepe." "[John] Hutchinson." i, f. 67; ii, f. 64.

77. "O Lord, let it be thy pleasure." By the same. i, f. 67b; ii, f. 73b.

78. "Grant, wee beseech the, mercyfull Lord." By the same. i, f. 68; ii, f. 74.

79. "Euer blessed Lord." "[Robt.] Persons" or "Parsons." i, f. 68b; ii, f. 72.

80. "Behold, how good and joyfull." "Jo. Hutchinson." i, f. 69; ii, f. 61b.

81. "My songe shall be." "Jo. Foster." i, f. 69b; ii, f. 62b.

82. "Keepe, wee beseech the." "Hirdson" or "Heardson." i, f. 70b; ii, f. 63b.

83. "O Lord, grant y^e^ Kinge." "Docter Child." i, f. 71; ii, f. 73.

84. "Almighty and everlasting God." "[John] Foster." i, f. 71b; ii, f. 60b.

85. "I am the resurrection." By the same. i, f. 72; ii, f. 45.

86. "Arise, O Lord." "[O.] Gibbons." i, f. 73.

87. "O God, bee mercifull." "Strogers." i, f. 73b; ii, f. 57.

88. "Almighty God, which hast giuen." "[Edmund] Hooper." i, f. 74; ii, f. 35b.

89. "Rejoyce in the Lord" (for men). "Mundy." i, f. 75; ii, f. 65b.

90. "Let us nowe laude" (for men). By the same. i, f. 75b; ii, f. 66b.

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91. "Hee that hath my Commandements." "Dr. Giles." i, f. 76b; ii, f. 67.
92. "Hee that hath my commandements." "Mundy." i, f. 77; ii, f. 68.
93. "If yea loue me." By the same. i, f. 77b; ii, f. 69.
94. "This is my commandement." By the same. i, f. 78; ii, f. 69b.
95. "Heare the voyce and prayer." By the same. i, f. 79; ii, f. 70.
96. "Submit yourselues." "[J.] Shepperd." i, f. 80; ii, f. 71.
97. "Let thy mercyfull eares." "Muds" or "Mudd." i, f. 80b; ii, f. 43.
98. "O praise y^e^ Lord of heaven." "Geeres." i, f. 81b; ii, f. 26.
99. "Singe wee merrily." "Jefferies." i, f. 82; ii, f. 48.
100. "Singe wee merrily." "Daniel Taler" or "Taylor." i, f. 83; ii, f. 22b.

THE preceding are full anthems, and the following verse anthems, unless the contrary is stated; nos. 101–114 in vol. i are *printed* (see above):—

101. "O Lord, rebuke me not." "William Bird." i, f. 84.
102. "Heare my Prayer, O God." By the same. i, ff. 84b, 137b; ii, f. 127.
103. "Ah helplesse wretch." "William Mundy." i, f. 85.
104. "Out of the deepe." "Thomas Morley." Not the same as no. 87. i, f. 86; ii, f. 82.
105. "Behold, thou hast made." "Orlando Gibbons." i, f. 86b; ii, f. 104.
106. "Out of the deepe." "Adrian Batten." i, f. 87; ii, f. 135b.
107. "I will praise the Lord." "John Ward." i, f. 88.
108. "Thou God, that guidst." "Bird." i, f. 89.
109. "Christ Rising again," with second part, "Christ is Risen." "Will. Bird." i, ff. 89b, 90; ii, ff. 156b, 157.
110. "Deliver me, O God." "D. Bull." i, f. 90b.
111. "Let God arise." "John Ward." i, f. 91; ii, f. 85.
112. "O how happy a thing it is." "Doct. Giles." i, f. 92; ii, f. 82b.
113. "O God, my strength." "Mundy." i, ff. 92, 132b; ii, f. 82b.
114. "Blessed art." By the same. i, f. 93; ii, f. 83b.
115. "My Lord." "Doc: Giles." i, f. 93b; ii, f. 84b.
116. "Save mee, O God." "Richard Portman." i, f. 94; ii, f. 87.
117. "Sing vnto y^e^ Lord." "[O.] Gibbons." i, f. 95; ii, f. 87b.
118. "O God of Gods." "[Edmund] Hooper." i, f. 95b; ii, f. 90.
119. "Wee praise thee, O Father." "[O.] Gibbons." i, f. 97; ii, f. 92.
120. "In the, O Lord." "Doc^r^: Bull." i, f. 98; ii, f. 102b.
121. "Blessed bee y^e^ Lord God of Israell." "Tomkins." i, f. 98b.
122. "This is y^e^ record." "[O.] Gibbons." i, f. 99; ii, 105.
123. "Howe longe shall I seeke counsell." "Morley." i, f. 99b; ii, f. 105b.
124. "O God, my heart." "Rich. Hutchinson." i, f. 100b; ii, f. 107.
125. "When Israell came out of Egipt." "Mich. East." i, f. 102; ii, f. 108.
126. "Heere me, O Lord." "Fidor" (Fidoe, in the index). i, f. 103; ii, f. 100b.
127. "Thou art my King." "Tomkins." i, f. 104; ii, f. 91b.
128. "I will wash my hands." "William Smith." i, f. 104b; ii, f. 93.
129. "O Lord, I am not highminded." "Huchinson." i, ff. 104b, 133; ii, f. 93b.
130. "Deliver me from my enemies." "Tomkins." i, f. 105.
131. "O sing unto y^e^ Lord." "Rich. Hind," or "Hinde." i, f. 105b; ii, f. 94b.
132. "How many hired servants." "Robt. Parsons" or "Persons." i, f. 106b; ii, f. 176.
133. "Glorious and powerfull God." "[O.] Gibbons." i, ff. 107, 167b.
134. "Praise the Lord, O my soule." "Batten." i, f. 107b; ii, f. 97.
135. "If the Lord himselfe" (Guu-

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powder Treason). "Edward Smith." i, ff. 109, 176; ii, f. 98.

136. "Aboue the starres." "Tomkins." i, f. 110; ii, f. 122b.

137. "Aboue the starrs." "Robert Parsons." i, f. 110b; ii, f. 133.

138. "Blessed are they that keepe." "Batten." i, f. 111.

139. "Behould, O Lord." "[Thomas (?)] Willkinson." i, f. 111b; ii, f. 129.

140. "Helpe, Lord." By the same. i, f. 112; ii, f. 131.

141. "O let me heare thy loveinge kindnes." "Rauensoroft." i, f. 112b; ii, f. 130.

142. "Deliuer mee, O Lord." "Willkinson." i, f. 113b; ii, f. 142b.

143. "Heare my prayr, O God." "Batten." i, f. 114; ii, f. 124b.

144. "Heare my prayer, O Lord." By the same. i, f. 114b; ii, f. 125.

145. "Heare my prayer, O Lord" (for a bass). Anonymous. i, f. 115b; ii, f. 126b.

146. "O Lord, my God." "Wilkinson." i, f. 116; ii, f. 139b.

147. "Put me not to rebuke." By the same. i, f. 116b; ii, f. 138.

148. "Out of y^e^ deepe." "Tomkins." i, f. 117; ii, f. 135.

149. "Haue mercy vpon mee, O God." "Docter Giles." i, f. 117b; ii, f. 136.

150. "Heare my crie, O God." "John Hilton." i, f. 118; ii, f. 133b.

151. "Heare my prayer, O Lord." "Wilkinson." i, f. 119; ii, f. 140.

152. "I will magnifie the, O Lord." "Doc. Giles." i, f. 119b; ii, f. 109b.

153. "I will allwayes giue thanks." "Portman." i, f. 120.

154. "In the, O Lord." "Wilks," *sc.* Wealkes. i, f. 120b; ii, f. 132.

155. "O pray for the peace of Jerusalem." "Tomkins." i, ff. 121b, 132; ii, f. 131b.

156. "I will loue y^e^, O Lord." "[William] Cranford." i, f. 122; ii, f. 120.

157. "Lord, howe are they increased." "Wilkinson." i, f. 122b; ii, f. 141b.

158. "O Lord, thou hast searched." "Batten." i, f. 123b; ii, f. 123.

159. "My helpe commeth of y^e^ Lord." "Tomkins." i, f. 124; ii, f. 121.

160. "O heare my prayer, Lord." "Docter Giles." i, f. 124b; ii, f. 126.

161. "O Lord, let me know." "Salomon Tozer." i, f. 125; ii, f. 137.

162. "Preserue me, O Lord." "Wilkinson." i, f. 126; ii, f. 128b.

163. "Praise y^e^ lord, o yee Seruants." "Wilkinson." i, f. 126b; ii, f. 119b.

164. "Saue me, O God, for y^e^ waters." "Hilton." i, f. 127; ii, f. 127b.

165. "O Lord, which for our sake." "[W.] Smith." i, f. 127b; ii, f. 152.

166. "O Lord, consider my distres." "Wilkinson." i, f. 128; ii, f. 138b.

167. "Ponder my words, O Lord." "Batten." i, f. 128b; ii, f. 123b.

168. "Vnto y^e^, O Lord." "Wilkinson." i, f. 129b; ii, f. 140b.

169. "Allmightie and euerlastinge God." "Palmer." i, ff. 130, 160; ii, f. 151b.

170. "I will Sing vnto y^e^ Lord." "[John] Amner." i, f. 130b; ii, f. 143b.

171. "Behould how good and joyfull." "Portman." i, f. 133b; ii, f. 96b.

172. "O praise God in his holyness." "Edward Smith." i, f. 134; ii, f. 99b.

173. "Blessed are all theye." "[O.] Gibbons." i, f. 135; ii, f. 101b.

174. "O Lord, let me know." "Tomkins." i, f. 135b; ii, f. 103.

175. "What reward." "Jo. Foster." i, f. 136; ii, f. 112.

176. "My dayes are gon." "Cutts." i, f. 136b; ii, f. 144b.

177. "Lord, what is man." "Foster." i, f. 137; ii, f. 144b.

178. "Heare, O my people." "Child." i, ff. 137 (where it is altered to "Gibbons"), 142; ii, f. 120b.

179. "I will magnifie the, O Lord." "Martine Persone." i, f. 138; ii, f. 86.

180. "My heart is set." "W. Smith." i, f. 138b; ii, f. 106b.

181. "O Lord, in the is all my trust." "[Edmund] Hooper." i, f. 139; ii, f. 111b.

182. "O praise the Lord, ye Angells." "Cutts." i, f. 139b; ii, f. 144.

183. "O Lord, turne not away." "[N.] Ghiles" or "Giles." i, f. 140; ii, f. 112b.

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184. "Haue mercy vpon me, O God." "Gibbons." i, f. 141; ii, f. 113.
185. "Holy . . . Lord God Almightye." "Batten." i, f. 141b; ii, f. 119.
186. "O how amiable." "Gale" (Galle in the index). i, f. 142; ii, f. 122.
187. "O Lord, thou hast searched." "[N. (?)] Giles." i, f. 142b.
188. "Glory bee to God one high." "[H.] Loosemore." i, f. 143b; ii, f. 172b.
189. "Haue pittie vpon me, O God." "[Chr.] Gibbons." i, f. 144.
190. "Out of the deepe." "Doc^tor Giles" (Gilles in the index). i, f. 144b; ii, f. 134b.
191. "I will All wayes Giue thanks." "Mudd" or "Mudes." i, f. 145; ii, f. 171.
192. "The Lord is my light." "Wil. Laws" or "Lawes." i, f. 145b; ii, f. 171b.
193. "Feare not, shepherd." "Loosemore" (Shepeard in the index). i, f. 146b; ii, f. 183.
194. "I heard a voyce." "Bryne." i, f. 147; ii, f. 115b.
195. "I Will Giue thanks vnto thee." "[H.] Loosemore." i, f. 147b; ii, f. 181b.
196. "O give thanks." "[William] Tucker." i, f. 149; ii, f. 116.
197. "My heart is fixed." By the same. i, f. 149b; ii, f. 116b.
198. ["There were shepherds."] By the same. i, f. 150; ii, f. 117.
199. "Comfort yea, my People." By the same. i, f. 150b; ii, f. 118b.
200. "This is the day." By the same. i, f. 150b.
201. "Wherewithall shall a younge man." By the same. i, f. 151; ii, f. 118.
202. "I will giue thanks vnto thee." "John Nichols." i, f. 151b.

The remainder of the MS. is headed "Anthems with Verses for Holy-Dayes," but this only applies to the following 39 anthems, which include 5 (nos. 226–230) for "Kings Day":—

203. "Behould, I bring you." "[O.] Gibbons." i, f. 153; ii, f. 146b.
204. "I will preach thy lawe." "William Smith." i, f. 153b; ii, f. 147.
205. "Steven being full of." "Thomas Tomkins." i, f. 154b; ii, f. 148.
206. "Mercifull Lord, we beseech thee." "Geeres." i, f. 155; ii, f. 148.
207. "Allmightie God, who out." "Hen. Palmer." i, f. 155b; ii, f. 149b.
208. "Allmightie God, who didst manifest." "Doc. Bull." i, f. 155b.
209. "O God, who through." "W. Smith." i, f. 156b.
210. "How is the gould become dimme" (for King Charles, the Martyr). "Elias Smith." i, f. 157; ii, f. 169.
211. "Allmightie and euerlasting God." "Tomkins." i, f. 157b; ii, f. 163b.
212. "Allmightie and everlasting God." "W. Smith." i, f. 158; ii, f. 164.
213. "Allmightie and everlasting God" (not the same as no. 169). "H. Palmer." i, f. 158b; ii, f. 164b.
214. "Turne thou vs, O good Lord." "Batten." i, f. 159; ii, f. 150b.
215. "Turne thou us, o good Lord." "Tomkins." i, f. 160b; ii, f. 153.
216. "The blessid Lamb." "[Edmund] Hooper." i, f. 161; ii, f. 154b.
217. "Christ riseinge againe." "Juxon." i, ff. 162, 181; ii, f. 155b.
218. "If yee bee risen." "[O.] Gibbons." i, f. 163; ii, f. 157b.
219. "Allmightie God, which through." "[Richard] Deeringe." i, f. 163b; ii, f. 158b.
220. "[G]rant, we beseech." "W. Smith." i, f. 164b.
221. "[O] clap your hands." "[M.] East." i, f. 165; ii, f. 160b.
222. "[O] Lord, our Gouerner." "[W.(?)] Mundy." i, f. 165b.
223. "[O] God, the kinge." "Orl. Gibbons." i, f. 166b; ii, f. 159b.
224. "Behould, y^e hour commeth." By Gibbons. i, f. 168; ii, f. 162b.
225. "[G]od, which on this day" or "God, which as at this time." "Doc. Giles" or "Gilles." i, ff. 169, 177b; ii, ff. 161b, 173 (where it is attributed to "Gibbons").
226. "Grant, holy trinitie." O. Gibbons. i, f. 170; ii, f. 88.

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227. "Thou god, that guidest." "Doc. Giles" (or rather Byrd—see no. 108). i, f. 170b.
228. "Giue y^e^ kinge thy judg[ments]." "Wilkes." i, f. 171; ii, f. 99.
229. "O Lord, make thy seruant." "[William] Cranford." i, f. 171b; ii, f. 168.
230. "Give the kinge thy judgements." "[H.] Loosmore." i, f. 172; ii, f. 114b.
231. "As they departed." "[M. (?)] East." i, f. 173.
232. "Almighty God [who by]." "[O.] Gibbons." i, f. 173b; ii, f. 165b.
233. "Everlasting God." "Doc. Giles." i, f. 174; ii, f. 166.
234. "Therefore reioyce." "Batten." i, f. 174b.
235. "[Almighty God, w]hich hast knit." "Tomkins." i, f. 175; ii, f. 166b.
236. "[H]alleluiah." "Wilkes." i, f. 175b; ii, f. 167b.
237. "Jesus came when the doors were Shutt." "Tomkins." i, f. 176b; ii, f. 168.
238. "I will Allwayes Give Thanks." "Kinge." i, f. 177; ii, f. 170b.
239. "Se, Sinfull Soule." "Gibbs." i, f. 178b; ii, f. 154.
240. "God, which hast taught." "W. Smith." i, f. 179; ii, f. 165.
241. "I heard a voyce." "Jo. Batten." i, f. 179b; ii, f. 170.
242. "Send aide." "Jo. Mundy." i, f. 180; ii, f. 110.
243. "In thee, O Lord, haue I put" (full anthem). "James Carr." i, f. 181b; ii, f. 75.
244. "O God, wherefor art thou absent" (full anthem). "Doc^tor^ Child." i, f. 182b; ii, f. 76b.
245. "Allmighty God, who seest" (full anthem). "Foster." i, f. 183; ii, f. 76.
246. "Sett vp thy selfe." "Foster." i, f. 183b; ii, f. 114.
247. "O lett my mouth bee filled." "Docter Child." i, f. 184; ii, f. 178.
248. "Thou art my king." By the same. i, f. 184; ii, f. 178b.
249. "O sing unto y^e^ Lord." By the same. i, f. 184b; ii, f. 178b.
250. "Blessed be the Lord God." By the same. i, f. 184b; ii, f. 78b.
251. "O clapp your hands." By the same. i, f. 185; ii, f. 77b.
252. "O praise the Lord, Laud yee." By the same. i, f. 185; ii, f. 79.
253. "O pray for the peace." By the same. i, f. 186; ii, f. 177.
254. ["Glory be to God on high."] By the same. i, f. 186b; ii, f. 77.
255. "Lord, How are they increased." "King." i, f. 187.
256. "I will allways give thanks." Anonymous. i, f. 187b.
257. "Haue pitie vpon me." "Wisse," *sc.* Wise. i, f. 188.
258. "By y^e^ waters." "Wise." i, f. 188b.
259. "Thou, O God, art praised." Anonymous. By Wise (?). i, f. 189.
260. "Teach me, O Lord." "[C.] Gibbons." i, f. 189b.
261. "Lord, how longe wilt thou." "Tuckere." i, f. 190.
262. "Like as my heart (*sic*) desiris." Anonymous. i, f. 191.
263. "I will magnifie thee, O God." "Tuckers." i, f. 192.
264. "Lift up your heads." ["J. (?)] Hutchinson." i, f. 205.
265. "The Lord hear thee." "Greggs." i, f. 205b.
266. "O God, the proud." "[J. (?)] Hutchinson." i, f. 206b.
267. "O praise the Lord, all ye heathen." "[H. (?)] Pursell." i, f. 206b.
268. "O God, thou art my God." "Mudd." i, f. 207.
269. "O God, wherefore art thou absent." "Dr. Blow." i, f. 207b.
270. "My song shall be." "Lawes." i, f. 208; ii, f. 180.
271. "How are y^e^ mighty fallen." "Wise." i, f. 209.
272. "I heard a voyce from heaven." "Foster." ii, f. 45b.
273. "My God, my God, looke vpon me" (verse anthem). "King" or "Stonnards" (Stonnard in the index). ii, f. 80.
274. "Heare, O my people" (verse anthem). By Stonnard. ii, f. 80b.
275. "The secret sins" (verse anthem). "Gibbons." ii, f. 89.
276. "Behold, O God" (verse anthem). "Bird." ii, f. 89.

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277. "Giue sentence" (verse anthem). "Tomkins." ii, f. 94.
278. "O Lord, consider my distress" (verse anthem). "Edw. Smith." ii, f. 111.
279. "O Lord, send vs" (verse anthem). "Tucker." ii, f. 117b.
280. "Almightie God, which hast made" (verse anthem). "[Edmund] Hooper." ii, f. 149.
281. "Almightie God, which by the leading" (verse anthem). "Doctor Bull." ii, f. 149b.
282. "Almightie and euerlasting God" (verse anthem). "Palmer" (not the same as no. 169 or no. 218). ii, f. 152b.
283. "Arise, O God" (verse anthem). "O. Gibbons." ii, f. 174.
284. "O Lord, how joyfull is the" (verse anthem). "Tho. Wilks." ii, f. 174b.
285. "Praise yee the Lord" (verse anthem). "King." ii, f. 179.
286. "Praise yee the Lord" (verse anthem). By the same. ii, f. 179 (not the same as the last).
287. ". . . . Successiue course." "Weelks." f. 184.

Each volume contains at the beginning and end separate indexes to the full Anthems and the verse Anthems.

Additional 10338, ff. 67b–274b *passim.*

Paper; after 1669. Small folio. For a further description of the MS., see under Motets.

ANTHEMS in score, with a Basso continuo, by George Jeffreys. *Autograph.*

1. "See, see, y^e^ word is incarnate," with second part, "The Paschall lambe," and third part, "Glory be to y^e^ Lambe" (3 voices). Composed in 1662. f. 67b.
"With notes that are both loud and sweet" (for the Ascension). For 2 voices. At the beginning is written "Mr. Pett." f. 89.
"Glory to God on high" (Morning Hymn). "Composed at Mr. Peter Gunnings motion, May, 1652." f. 104b.
4. "Vnto thee, O Lord, will I lift vp my soul," with second part, "Shew me thy wayes, O Lord," described as a "mottect," or motet. f. 106b.
5. "Heare my prayer, O Lord, and with thine eares." f. 108b.
6. "Sing vnto the Lord, O yee Saints." f. 110.
7. "Praise the Lord, O my soule." f. 111b.
8. "Brightest Sunne, how was thy light" (for the Epiphany). f. 113.

Nos. 3 to 8 are for 3 voices; the following four anthems are for 4 voices:—

9. "What praise can reach thy Clemency." f. 153b.
10. "In the midst of life"—"made in the tyme of my sicknes, October, 1657." f. 160b.
11. "Turne thou vs, O good Lord," composed in 1655. f. 172.
12. "Turne thee againe, O Lord God," composed in 1648. f. 177.

The remaining anthems are for 5 voices.

13. "Bussie tyme" (for Innocents' day). f. 239.
14. "Brightest of dayes" (for the Epiphany). f. 242b.
15. "Whisper it easily" (on the Passion). f. 246b.
16. "Ryse Hart, thy lord is rysen" (for the Resurrection). f. 250b.

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17. "Looke vpp, all Eyes" (for the Ascension). f. 255b.
18. "The Lord in thy aduersity." f. 259b.
19. "A musick strange" (for Whit-Sunday). The date 1669 is added at the end, but whether as that of the composition or of the completion of the volume is not certain. f. 270b.

Additional 30829, 30830, 17816, *passim*.

Paper; after 1669. Quarto. For a further description of the MS., see under Motets.

ANTHEMS by George Jeffreys: the altus, tenor, and bass parts. *Autograph*. The first six are for 4 voices; the rest, unless the contrary is stated, are for 5 voices.

1. "Turne thee againe, O Lord." i, ii, f. 12b; iii, f. 13b.
2. "Turne thou vs, O good Lord." i, ii, f. 15b; iii, f. 16b.
3. "In the midst of life." i, ii, f. 16b; iii, f. 17b.
4. "What Praise." i, f. 18; ii, f. 17b; iii, f. 18b.
5. "How wretched is the State." i, ii, f. 22b; iii, f. 23b.
6. "Awake, my Soule, thou too securely sleepst." i, ii, f. 23b; iii, f. 24b.
7. "The Lord in thy aduersity." i, f. 25b; ii, f. 26b; iii, f. 27b.
8. "Bussie tyme" (for Innocents' Day). i, f. 28; ii, f. 29b; iii, f. 31.
9. ["Brightest of days"] (for the Epiphany). i, f. 29; ii, f. 30b; iii, f. 32.
10. "Whisper it easily" (for the Passion). i, f. 30b; ii, f. 31b; iii, f. 33b.
11. "Ryse heart" (for the Resurrection). i, f. 31b; ii, f. 32b; iii, f. 34b.
12. "Looke vp all eyes" (for the Ascension). i, f. 32b; ii, f. 34; iii, f. 36.
13. "A musick strange" (for Whit-Sunday). i, f. 34; ii, f. 36b; iii, f. 38b.
14. "Almighty God, who mad'st" (for the Circumcision). i, f. 35; ii, f. 37b; iii, f. 40.

Additional 17784, ff. 2b–83.

Paper; written about 1676, while Henry Compton was Bishop of London (f. 53) and before the death (1678) of George Digby, 2nd Earl of Bristol (f. 94); with additions down to *temp.* James II. Folio. Ornamented in many places by the Royal Arms, in trick, and by those of Knights of the Garter elected *tempp.* Charles II. and James II., and of other distinguished persons of the same period. There are also portraits of Charles II. (ff. 8, 72b); rather roughly executed drawings of Biblical subjects (ff. 48b–50, 67–70, 75); globes, *etc.* (f. 16b); musical instruments (see under Bass-viols, Harps, and Lutes). Apparently written for a member of the Butler family (whose arms are on f. 178b, *etc.*); belonged afterwards to one of the Achesons of Gosford, whose bookplate is at the beginning. At the end is a collection of Services, for which see under that heading.

THE BASS PART of a collection of Anthems by English composers, *viz.*:—

1. "O Lord, make thy servant Charles . . . . to rejoyce" (verse anthem). In F. "Cranford." f. 3.
2. "I will magnify thee" (verse anthem). In B ♭. "Dr. Gyles." f. 4.
3. "The Lord is my light" (verse anthem). In D minor. "Will. Lawes." f. 5.
4. "Lett God arise" (verse anthem). In A minor. By the same. f. 6.
5. "O Lord, rebuke mee not" (verse anthem). In C minor. "Dr. Childe." f. 7.
6. "Haste thee, O God" (verse anthem). In C minor. "Pell. Humphry." f. 8.

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7. "Have Mercy upon mee, O God" (verse anthem). In C minor. By the same. f. 9.
8. "O Lord, I have sinned" (verse anthem). In C minor. "John Blow." f. 10.
9. "I will be glad and Rejoyce" (verse anthem). In C. "Dr. Will. Childe." f. 11b.
10. "O Bee Joyfull in y^e^ Lord" (verse anthem). In A minor. "P. Humphry." f. 12.
11. "My soule is weary" (verse anthem). In C minor. "Hen. Hall." f. 13b.
12. "How are the Mighty falln" (verse anthem). In C minor. "Michaell Wise." f. 14.
13. "Heare me when I call" (verse anthem). In C. "Wm. Childe." f. 15.
14. "The Earth is the Lords" (verse anthem). Three bass parts. In A minor. By the same. f. 16b.
15. "Behold, how good and Joyfull" (verse anthem). In D. By the same. f. 19b.
16. "Let God arise" (verse anthem). In B ♭. By the same. f. 20b.
17. "O sing unto the Lord a new song" (verse anthem). In G. By the same. f. 21b.
18. "Thou art my King, O God" (verse anthem). In D. By the same. f. 22b.
19. "Give the King thy Judgments" (verse anthem). In D. By the same. f. 23.
20. "O Praise God in his holyness" (verse anthem). In C. "Michaell Wise." f. 23b.
21. "Have pitty upon mee" (verse anthem). In A minor. By the same. f. 24b.
22. "By the Waters of Babylon" (verse anthem). In D minor By the same. f. 25b.
23. "Blessed is hee that considereth" (verse anthem). In E minor. By the same. f. 26b.
24. "O let my mouth be filled" (verse anthem). In G. "Childe." f. 27.
25. "Saue me, O God, for thy names sake" (verse anthem). In D. By the same. f. 27b.
26. "O praise the Lord . . . laud yee y^e^ name" (full anthem). In D. [By the same]. f. 28b.
27. "Sing wee Merrily" (full anthem). Decani and Cantoris parts. In F. By the same. f. 29b.
28. "If the Lord himselfe" (full anthem). In G. By the same. f. 31b.
29. "O pray for y^e^ Peace of Jerusalem" (full anthem). In E minor. By the same. f. 32.
30. "Praise the Lord, O my Soule" (full anthem). In F. By the same. f. 32b.
31. "O Lord, Grant the King" (full anthem). In F. By the same. f. 33b.
32. "Arise, O Lord" (full anthem). In D minor. "Mr. Bird." f. 34.
33. "Help us . . . . O God of our Sallvation." Second part of the preceding. In F. By the same. f. 34.
34. "Hide not thou thy face" (full anthem). In D minor. "Rich. Farrant." f. 34b.
35. "Almighty and Everlasting God" (full anthem). In F. "Orlando Gibbons." f. 35.
36. "Behold, it is Christ" (full anthem). In A minor. "Mr. Hooper." f. 35b.
37. "Teach mee thy way" (full anthem). In D minor. By the same. f. 36.
38. "Blessed bee y^e^ Lord God" (full anthem). In D. "Child." f. 36b.
39. "O clapp your hands" (full anthem). In D. By the same. f. 36b.
40. "O Praise the Lord, all yee Heathen" (full anthem). In D minor. "Adrian Batten." f. 37.
41. "O Lord, Turne thy wrath" and "Bow thine eare" (full anthem, in two parts). In F. "William Bird." ff. 37b, 38.
42. "Save mee, O God" (full anthem). In G minor. By the same. f. 38b.
43. "Call to Remembrance" (full anthem). In D minor. "Rich. Farrant." f. 39.
44. "I Call and Cry" (full anthem). In G minor. "Tallis." f. 39b.
45. "O Lord, I Bow the knees" (full

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anthem). In G minor. "Wm. Mundy." f. 40.

46. "Prevent us, O Lord" (full anthem). In D minor. "Wm. Bird." f. 41.

47. "Sing joyfully" (full anthem). In C. By the same. f. 41b.

48. "Hosanna to the Son of David" (full anthem). In C. "Orlando Gibbons." f. 42.

49. "Lift up your heads" (full anthem). In C. By the same. f. 42b.

50. "O Lord, make thy servant Charles" (full anthem). In F. "Bird." f. 43.

51. "With All our hearts" (full anthem). In G minor. "Tallis." f. 43b.

52. "O give thanks unto y^e^ Lord" (full anthem). In A minor. "Dr. Gyles." f. 44.

53. "Glorious and Powerfull God" (verse anthem). In G minor. "Orlando Gibbons." f. 44b.

54. "Behold, thou hast made my Dayes" (verse anthem). In A minor. By the same. f. 46.

55. "Aboue the Stars" (verse anthem, with Decani and Cantoris chorus parts). In G minor. "Mr. Tomkins." f. 46.

56. "Ovt of the Deepe" (verse anthem). In G minor. "Morley." f. 47.

57. "Thou art my King" (verse anthem). In C minor. "Tho. Tomkins. f. 47b.

58. "Behold, I bring you" (verse anthem). In G minor. "Orlando Gibbons." f. 48b.

59. "Allmighty God, which by y^e^ leading of a Star" (verse anthem). In A minor. "Dr. Bull." f. 49.

60. "Christ Rising againe" and "Christ is Risen" (verse anthem, in two parts). In D minor. "Mr. Bird." f. 49b, 50.

61. "O Lord, grant the King" (verse anthem). Not the same as no. 31. In F. "Dr. Child." f. 50b.

62. "The King shall Rejoyce" (verse anthem). In F. By the same. f. 51b.

63. "O clapp your hands" (verse anthem). Not the same as no. 39. By the same. f. 52b.

64. "Turne thou us, O Good Lord" (verse anthem). In C minor. By the same. f. 53.

65. "My Heart is Fixed" (verse anthem). In A minor. By the same. f. 53b.

66. "O how Amiable" (verse anthem). In D. By the same. f. 54b.

67. "If the Lord himselfe" (verse anthem). In B♭. Anonymous. f. 55.

68. "Praise the Lord, O my Soule" (verse anthem). Not the same as no. 30. In F. "Child." f. 56.

69. "Heare my prayer, O God" (verse anthem). In G minor. "Mr. Wilkinson." f. 56b.

70. "Lord what is man" (verse anthem). In E minor. "Mr. Turner." f. 57.

71. "Awake up, My Glory" (verse anthem). In A. "Mich. Wise." f. 58.

72. "O Praise the Lord" (verse anthem). In C minor. "Humphry." f. 58b.

73. "Heare, O Heavens" (verse anthem). In C minor. By the same. f. 59b.

74. "O Lord God, the heathen" and "Lord, how long" (full anthem, in two parts). In A minor. "Child." f. 61.

75. "When Israell Came out of Egypt" (verse anthem). In G minor. "Mr. Blow." f. 61b.

76. "This is y^e^ Day" (verse anthem). In G. "Mr. Tucker." f. 63.

77. "And I heard a great Voyce (verse anthem). Two bass parts. In C. "Mr. Blow." f. 63b.

The remaining anthems were written at the end of the reign of Charles II and during that of James II.

78. "O God, thou art my God" (full anthem ?). In D minor. "Mr. John Walter." f. 67.

79. "Rejoyce in the Lord" (verse anthem). In B♭. "Pell. Humphry." f. 68b.

80. "Awake, put on thy strength" (verse anthem). In C. "Mich. Wise." f. 69.

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81. "Like as the Hart" (verse anthem). In F minor. "Pell. Humphry." f. 70.
82. "Sing we merrily" (verse anthem). In F. "Dr. John Blow." f. 71b.
83. "The King shall rejoyce" (verse anthem). In D minor. "Pell. Humphery." f. 72b.
84. "O give thanks vnto y^e^ Lord, for he is gratious" (full anthem). In B♭. By the same. f. 74.
85. "O Lord, my God, why hast thou forsaken me" (verse anthem). In F minor. By the same. f. 75.
86. "God is our hope" (full anthem). Decani and Cantoris parts. In A. By Dr. Blow. f. 76b.
87. "O Lord, thou hast searched me" (verse anthem). Decani and Cantoris parts. In C minor. By the same. f. 78.
88. "O give thanks unto y^e^ Lord, for he is gracious" (full anthem). In G minor. "Mr. John Walter." f. 80.
89. "Ponder my words, O Lord" (verse anthem). In C minor. "Mr. John Golding." f. 81b.
90. "By the waters of Babilon" (verse anthem). In G minor. "Mr. Wm. Turner." f. 83.

Additional 29396, ff. 60b, 103b, 108, 113.

Paper; about 1678–1682. Folio. For a further description of the MS., see under Songs.

THE WORDS and melodies of four Anthems, of which the first has a bass for organ, in score, and the others are unaccompanied. The first three are published in Richard Deering's *Cantica Sacra*, 1674.

1. "I charge you . . . O Daughters of Jerusalem." "[M.] Wise." f. 60b.
2. "Set vp thy selfe, O God." "J. Jackson." f. 108b.
3. "Let God arise." By the same. f. 108.
4. "In guilty night": a dialogue between Saul, the Witch of Endor, and Samuel. By Robert Ramsey. f. 113.

Additional 30382, *passim*.

Paper; 1678–1686. Folio. For a fuller description of the MS., see under Motets.

ANTHEMS for 3 voices (unless the contrary is stated), in score, *viz.*:—

1. ["Awake up, my glory"]: the end only. M. Wise. f. 2.
2. "Wake sleeping ones": a Dialogue between the Angel and the Soul; with chorus. "H[enry] B[owman]." *Autograph*. f. 43b.
3. "Sing vnto the Lord, O yee Saints": funeral anthem. By the same. f. 83b.
4. ["O that mine eyes"]: the beginning lost. By the same. f. 87.
5. "Close thine eyes and sleep secure." By the same. f. 87b.
6. "How are the mighty faln." "Wise." f. 89.
7. "The Lord is my light." "H. [should be W.] Laws." f. 90b.

Additional 30930, ff. 3–29b *passim*.

Paper; begun in 1680. Included in T. Jones' sale, February, 1826; with bookplates of the Rev. John Parker and Edmund T. Warren Horne. From the latter the MS. appears to have passed (before 1849) to Joseph Warren, who has made numerous pencil notes in it, and who gave a short description of it in

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vol. ii of Boyce's *Cathedral Music* (pp. 18, 19). Folio. For the Canons, Motet, and String Trios, *etc.*, see under those headings.

ANTHEMS in score, from miscellaneous *autograph* vocal and instrumental music by Henry Purcell.

1. "Plung'd in y^e^ confines of dispair" (3 voices). f. 3.
2. "O all ye people, clap your hands" (4 voices). f. 4.
3. "When on my sick bed I languish" (3 voices). f. 6.
4. "Lord, not to us" (3 voices). Unfinished. f. 14.
5. "Ah! few and full of sorrow are y^e^ dayes of man" (4 voices). Unfinished. f. 15b.
6. "O Lord, our Governor, on earth thy name is Excellent" (4 voices). f. 18.
7. "O! I'm sick of life" (3 voices). f. 20b.
8. "Lord, I can suffer thy rebukes" (4 voices). f. 22.
9. "Hear me, O Lord, and that soon" (4 voices). Unfinished. f. 23b.
10. "Since God so tender a regard" (3 voices). f. 24b.
11. "Early, O Lord, my fainting soul" (4 voices). f. 26.
12. "Hear me, O Lord, y^e^ great support of mine integritie" (3 voices). f. 28.

Additional 33234, *passim*.

Paper; 1680–1682. Folio. For a further description of the MS., see under Songs.

ANTHEMS with basses for the organ (except in no. 2), in score. The first five are solo Anthems.

1. "I am come into my Garden." "Hen. Aldrich." f. 4b.
2. "Oh that mine eyes": the chorus omitted. "Loosmore." f. 47.
3. "Turn thee unto me, O Lord." "John Blow." f. 72b.
4. "I waited patiently." "Aldrich." f. 74b.
5. "Giue the king thy judgments." By the same. f. 79.
6. "Plungd in the Confines of dispair" (for 3 voices). By H. Purcell. f. 154.
7. "O all yee people, clap your hands." By the same. f. 156b.

Additional 19759, f. 37b.

Paper; about 1681. Small folio. See also under Songs.

"WEE SING to him whose wisdome form'd the eare." By [Henry] Purcell. The melody of a sacred solo, with chorus of which the treble only is given.

Additional 22100, ff. 30b–107b.

Paper; about 1682 (see f. 151b). Belonged to, and probably transcribed by, a Mr. Dolbin, in 168½ (see ff. 150, 151, where the name of James Hart also appears); in 1813 in the possession of Robert Smith (bookplate, f. 1), in whose hand are several notes on ff. 1–2b. Folio. The MS. also contains Cantatas (English), Duets (sacred and secular), a Masque, Odes, Songs (sacred and secular), and Trios, for all of which see under their respective headings.

SACRED compositions for several voices, with a bass, in score.

1. "Lord, I confess my sin is great," for solo with chorus of 3 and 4 voices. "Jo. Walter." f. 80b.
2. "Ah! my soul, why so dismay'd," for 3 voices. "Dr. Gibbons." f. 44b.
3. "A winged harbinger from bright

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heav'n flown," for 4 voices. "Dr. Blow." f. 48b.

4. "As on Euphrates shady banks"; for solo, duet, and trio. By the same. f. 73b.
5. "In guilty night: a dialougue between Saul, Samuell, and the witch of Endor." "Lanear." f. 105b.

The name of another, "The beauty of Israel," by J. Walter, appears in the index, f. 2b.

Additional 29397, f. 87b.

Paper; about 1682–1690. Narrow oblong duodecimo. For further contents of the MS., see under Songs.

"I CHARGE you, O daughters of Jerusalem," for treble and bass solo voices with 2-part chorus, in score. "Mi. Wise."

Harley 4142.

Paper; ff. 81. *Temp.* Charles II. Small quarto. Apparently contemporary with Harley 6346, below. The original vellum covers bear the initials C. F.

WORDS of Anthems (verse, unless the contrary is stated), alphabetically arranged.

1. "Aboue the Starrs." "[T.] Tomkins." f. 1.
2. "Allmightie God, which by the leading of a Starr." "Dr. Bull." f. 1.
3. "Arise, O Lord, why sleepest thou" (full). "Bird." f. 1.
4. "Allmightie God, the fountaine" (full). "Tomkins." f. 1b.
5. "Allmightie God, which hast knitt togeather." "Childe." f. 1b.
6. "All People, clapp your hands" (full). "Tho. Weelkes." f. 1b.
7. "Behold, thou hast made my daies." "Orlando Gibbons." f. 2.
8. "Behold, it is Christ" (full). "Hooper." f. 2.
9. "Behold, I bring you." "Gibbons." f. 2.
10. "Blessed be the Lord God of Israell." "Tomkins." f. 2b.
11. "Blessed art thou that fearest." "Dr. Mundye." f. 2b.
12. "Behold, how good and joyfull." "John Lugg." f. 2b.
13. "Bow Downe thine Eare" (full). Childe. f. 2b.
14. "Behold now, praise y^e^ Lord." Anonymous. f. 3.
15. "Blessed are all they that feare." "Dr. Giles et Mr. Gibbons." f. 3.
16. "Christ Rising againe." "Bird." f. 4.
17. "Call to Remembrance" (full). Anonymous. f. 4.
18. "Deliver me, O God, from all my foes that bee." "Dr. Bull." f. 5.
19. "Euerlasting God, which hast ordayned." "Dr. Giles." f. 6.
20. "Exalt thy selfe, O God." "Bird." f. 6.
21. "Euen from y^e^ depth vnto the Lord" (full). By the same. f. 6.
22. "Forgiue me, Lord, my Sinne" (full). "Tallis." f. 7.
23. "Glorious and powerfull God." "Orlando Gibbons." f. 8.
24. "God, which as vpon this day." "Dr. Giles." f. 8b.
25. "Giue the King thy Judgments." "Childe." f. 8b.
26. "Heare, O my people, and I will assure thee." By the same. f. 9.
27. "Heare my prayer, O Lord, and with thine Eares." W. Cross or T. Tomkins (see Harley 6346). f. 9.
28. "Holy, holy, holy, Lord God allmightie" (full). "Rob. Parsons." f. 9.
29. "Holie, Holie, Holie, Lord God of hosts" (full). "Childe." f. 9.
30. "Heare the Prayers, O our God" (full). Anonymous. f. 9b.
31. "Heare my prayer, O Lord, and Consider." "Bird." f. 9b.

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32. "Hide not thou thy face" (full). Anonymous. f. 9b.
33. "Haue mercie on me, O God, after thy great goodness." Anonymous. f. 9b.
34. How long shall Mine enemies" (full). "Bird." f. 9b.
35. "Hearken, you nations, O Come, see and heare." "Hooper." f. 10.
36. "Helpe vs, O God of our Salluation" (full). "Bird." f. 10b.
37. "I am the Resurrection" (full). "Lugg." f. 11.
38. "I will magnifie thee, O Lord, for those." "Dr. Giles." f. 11.
39. "I Call and Cry" (full). "Tallis." f. 11.
40. "I am well pleased." Anonymous. f. 11b.
41. "I will giue laud and honnour both." Anonymous. f. 11b.
42. "Increase my joy" (full). Anonymous. f. 11b.
43. "Keepe, we beseech thee, O Lord" (full). "Lugg." f. 12.
44. "Let not thy wrath, O Lord" (full). "Bird." f. 13.
45. "Lord, for thy tender mercies sake" (full). Anonymous. f. 13.
46. "Let vs now laud and magnifie" (full). Anonymous. f. 13.
47. "Let thy mercifull eares" (full). "White." f. 13.
48. "Lett God arise." "Ward." f. 13b.
49. "Lett vs lift vp our eyes." "Weelkes." f. 13b.
50. "Lord, comfort [them] that lie sicke." "Rob. Parsons." f. 14.
51. "Lord, in thy wrath reproue me not." Anonymous. f. 14.
52. "Lord, who shall dwell." "Childe." f. 14b.
53. "Lett my complaint come before thee." "Lugg." f. 14b.
54. "My shepherd is y^e^ liuing Lord." "Tomkins." f. 15.
55. "My beloued spake." By the same. f. 15.
56. "My Soule trulie waiteth." "Childe." f. 15b.
57. "Not euery one that saith" (full). "Lugg." f. 16.
58. "Out of the deepe." "Dr. Giles." f. 17.
59. "O giue thankes vnto the Lord, for he" (full). "[J.] Mundye." f. 17.
60. O God, y^e^ proud are risen vp" (full). "Bird." f. 17b.
61. O Lord, make thy seruant . . . Charles" (full). By the same. f. 17b.
62. "O giue thankes unto y^e^ Lord, for he" (full). "Dr. Giles." f. 17b.
63. "O Lord, I bow y^e^ knees." "[W.] Mundye." f. 17b.
64. "O Lord, y^e^ maker" (full). Anonymous. f. 18.
65. "O Praise God in his holines" (full). Anonymous. f. 18.
66. "O Lord, y^e^ worlds sauiour" (full). Anonymous. f. 18.
67. "O Lord God almighty, we humbly beseech thee to bless . . . Charles [I]" (full). "Weelkes." f. 18b.
68. "O Lord, of whome I doe depend." "Dr. Giles." f. 18b.
69. "O Heare my humble prayer, Lord." "Dr. Giles." f. 18b.
70. "O God of Gods, O King of Kings." "Hooper." f. 19.
71. O let my mouth be filled." "Childe." f. 19b.
72. "O Lord, let me know mine End." "Tomkins." f. 19b.
73. "O Lord God, y^e^ heathen" (full). "Childe." f. 19b.
74. "O pray for y^e^ peace." "Tomkins." f. 20.
75. "O praise y^e^ Lord, all yee heathen" (full). By the same. f. 20.
76. "O Jesue Christ, thou art y^e^ light." "Henry Loosemore." f. 20.
77. "O Lord, turne not away thy face." "Dr. Giles." f. 20b.
78. "O God, wherfore art thou absent" (full). "Childe." f. 21.
79. "O God, whome our Offences haue displeased" (full). "Bird." f. 21b.
80. "O Lord, grant y^e^ King." "Childe." f. 21b.
81. "O worship y^e^ Lord." By the same. f. 21b.
82. "O praise y^e^ Lord, laud ye" (full). By the same. f. 21b.
83. "O that y^e^ Sallvation were giuen" (full). "Childe." f. 22.
84. "Praise y^e^ Lord, y^e^ God of might." "[W.] Jeffrie." f. 23.

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85. "Rejoyce in y^e^ Lord." Anonymous. f. 24b.
86. "Remember not, O Lord, our Old Iniquities." Anonymous. f. 24b.
87. "Sing wee merrily vnto God our strength" (full). "Childe." f. 25.
88. "Sing vnto God, O yee Kingdomes." By the same. f. 25.
89. "Save me, O God, for thy name sake" (full). "Bird." f. 25.
90. "Soe God loued y^e^ world." "Orlando Gibbons." f. 25b.
91. "Stirr vp, we beseech thee" (full). "Lugg." f. 25b.
92. "Steephen, being full of y^e^ holie Ghost." Anonymous. f. 25b.
93. "Sing joyfully vnto God our strength" (full). "Bird." f. 26.
94. "Se, se, y^e^ word is incarnate." "Or. Gibbons." f. 26.
95. "Turne thou vs, O Good Lord." "Childe." f. 27b.
96. "The Lord blesse vs." Anonymous. f. 27b.
97. "The Lord is onlie my Support." "Childe." f. 27b.
98. "The King shall reioyce." By the same. f. 28.
99. "The Spirrit of grace grant vs, O Lord." By the same. f. 28b.
100. "Thou God, that guid'st." "Bird." f. 28b.
101. "Teach me, O Lord, y^e^ way." By the same. f. 29.
102. "The Earth is y^e^ Lords." "Hillton." f. 29.
103. "Thou Art my King, O God." "Tomkins." f. 29b.
104. "Vnto thee, O Lord, will I lift vp." "Gibbons." f. 30.
105. "What child was he." "Dr. Giles." f. 31.
106. "With all our harts and mouthes" (full). "Tallis." f. 31.
107. "What shall I render vnto the Lord." "Childe." f. 31b.
108. "We Praise thee, O father." "Or. Gibbons." f. 31b.

Harley 6346.

Paper; ff. 111. *Temp.* Charles II. Folio.

"THE ANTHEMS used in the King's Chapel." Words only.

I. Full Anthems:—

1. "O Lord, make Thy servant Charles." "William Bird." f. 2.
2. "I call and crie." "T. Tallis." f. 2.
3. "O Lord, I bow the knees of my heart." "W. Mundy." f. 2.
4. "Prevent us (O Lord), in all our doings." "W. Bird." f. 2b.
5. "Holy, Lord God Almighty" "R. Parsons." f. 2b.
6. "O giue thankes unto the Lord, for he is gratious." "N. Giles." f. 2b.
7. "Behold, it is Christ." "E. Hooper." f. 3.
8. "Save me (O God), for thy Names sake." "W. Mundy." f. 3.
9. "How long shall mine enimies triumph." "W. Bird." f. 3.
10. "Out of the deep have I called." By the same. f. 3b.
11. "Sing joyfully unto God our strength." By the same." f. 3b.
12. "Arise, O Lord, why sleepest thou." By the same. f. 3b.
13. "O Lord, graunt y^e^ King a long life." "T. Weelkes." f. 4.
14. "With all our hearts and mouth." "T. Tallis." f. 4.
15. "Deliver me from mine enimies." "R. Parsons." f. 4.
16. "O Lord God Allmighty, we humbly beseech Thee." "T. Weelks." f. 4b.
17. "O How Glorious art Thou." "E. Hooper." f. 4b.
18. "The Lord blesse us." "I. [R.?] White." f. 4b.
19. "Blessed be thy Name, O God." "T. Tallis." f. 5.
20. "Hosanna to the Sonn of David." "Orlando Gibbons." f. 5.
21. "O God, the proud are risen." "Tho. Tomkins." f. 5.
22. "I will magnifie Thee, O Lord,

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my King." "Edmund Hooper." f. 5b.

23. "O sing unto the Lord a new song: Let the congregation." "Tho. Tomkins." f. 5b.
24. "Lift up your heads, O yee gates." "Orlando Gibbons." f. 6.
25. "O Lord, rebuke me not." By the same. f. 6.
26. "O Thou God Allmighty, Father of all mercy." By Edmund Hooper (?). f. 6b.
27. "O God, whom our offences have displeased." "Wm. Byrd." f. 6b.
28. "Teach me Thy way, O Lord." By Edmund Hooper (?). f. 7.
29. "O Praise God in His Holynesse." "Mr. [R.] White." f. 7.
30. "Almighty and everliving God, we humbly beseech thee." "T. Tomkins." f. 7b.
31. "O Lord God Allmighty, we humbly beseech Thee to blesse." "T. Weelkes." f. 7b.
32. "Blessed art thou that fearest God." "Dr. Giles." f. 8.
33. "Allmighty God, Which hast given." "Edmund Hooper." f. 8b.
34. "Almighty and everlasting God, mercifully looke." "Orlando Gibbons." f. 8b.
35. "O Lord, I have loved the habitation of Thy House." "Tho. Tomkins." f. 9.
36. "Almighty God, the Fountaine." By the same. f. 9.
37. "Arise, O Lord, into thy resting place." By the same. f. 9b.
38. "O God, the proud are risen." "Will. Bird." f. 9b.
39. "I lift my heart to Thee, my God." "Dr. Tye." f. 9b.
40. "O Lord, turn thy wrath," with second part, "Bow downe Thine eyes" (*sic*). "Will. Bird." f. 10.
41. "God y^e^ Father, God y^e^ Sonne." "John Bul." f. 10b.
42. "The man that feares the Lord is blest." By the same. f. 10b.
43. "See, Brethren, what a pleasing blisse." "W. Porter." f. 11.
44. "Ponder my words (O Lord)." By the same. f. 11b.
45. "Teach us by his Example (Lord)." "Orlando Gibbons." f. 11b.
46. "All laud and praise with heart and voice." By T. Weelkes (?). f. 12.
47. "O how happie a thing it is." "Dr. Giles." f. 12b.
48. "Behold (O God) y^e^ sad and heavy case." "W. Bird." f. 13.
49. "Sadok the Priest." "T. Tomkins." f. 13b.
50. "O God of my salvation." "Mr. Warwick." f. 13b.
51. "Gravnt us (Gratious Lord) so to eat." "T. Tomkins." f. 13b.
52. "Heare my praier (O Lord) and with Thine eares." "W. Crosse." f. 14.
53. "I lift mine eyes up to the hills." "Tho. Warwick." f. 14.
54. "Blessed be the Lord God of Israel." "Mr. Tomkins." ff. 14b, 43b.
55. "Consider mine enimies." "W. Porter." f. 14b.
56. "Deliver me not over." By the same. f. 14b.
57. "The King shall rejoyce." "John Tomkins." f. 15.
58. "O Lambe of God." "Richard Portman." ff. 15, 20.
59. "O Lord, I lift my heart to thee." "Orlando Gibbons." f. 15b.
60. "Almighty God, which hast given us grace." "Walter Porter." f. 15b.
61. "Hearken (O God) unto a wretches cries." By Dr. John Wilson (?). f. 16.
62. "Praise yee the strength of Britains hope." "William Childe." f. 16b.
63. "Blessed be the Lord God, even the God of Israel." "Robert Tomkins." f. 17.
64. "All glory be to God on high." "Tho. Ford." f. 17.
65. "Zadock the Priest." Sung at the coronation of Charles II, 23 April, 1661. By H. Lawes. f. 17b.
66. "Hear'st thou, my soule, what serious things." "Henry Cooke." f. 18.
67. "Behold, O God our defender." By the same. f. 19.
68. "The twelue Apostles in a Ring." By the same. f. 19b.

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II. Single (*i.e.* Verse) Anthems :—

69. "Thou God, that guidest both Heaven and earth." "W. Bird." f. 21.
70. "Teach me (O Lord) the way." By the same. f. 21b.
71. "Heare my praier (O Lord) and consider." By the same. f. 21b.
72. "Above y^e^ starres my Savior dwells." "Tho. Tomkins." f. 22.
73. "Except the Lord had helped us." "Na. Giles." f. 22b.
74. "The secret sinnes that hidden lie." "Will. Mundy." f. 23.
75. "Almighty God, who by Thy Sonn." "Orlando Gibbons." f. 23b.
76. "This is y^e^ record of John." By the same. f. 23b.
77. "O Lord, of whom I doe depend." "Na. Giles." f. 24.
78. "Almighty Father, which didst give Jesus Christ." Anonymous. f. 24b.
79. "Praise y^e^ Lord, y^e^ God of might and power." "W. Jeffrye." f. 25.
80. "Giue sentence with me (O God)." "Tho. Tomkins." f. 25b.
81. "O Lord, turne not away Thy face." "Na. Giles." f. 26.
82. "Thou art my King (O God)." "Tho. Tomkins." f. 27.
83. "Almighty and everliving God, we humbly beseech Thy Majestie." By the same. f. 27.
84. "Alack! when I look back." "W. Bird." f. 27b.
85. "O Lord, in Thee is all my trust." "Tho. Tallis" and "Nat. Giles." f. 28.
86. "O hear my praier (Lord) and let my crie." "Na. Giles." f. 28b.
87. "Behold, Thou hast made my dayes." "Orl. Gibbons." f. 28b.
88. "O Lord my God, in all distresse." "Na. Giles." f. 29.
89. "O God, the King of Glorie." "O. Gibbons." f. 29b.
90. "O God, which as on this day." "Dr. Giles." f. 29b.
91. "Blessed are those that are vndefiled." "Tho. Tallis." f. 30.
92. "Everlasting God, which hast ordained." "Dr. Giles." f. 30b.
93. "Almighty God, which hast knitt together." "T. Tomkins." f. 30b.
94. "Out of the deep." "T. Morley." f. 31.
95. "What Child was he whose birth did Angels glad." "N. Giles." f. 31b.
96. "I will magnifie Thee (O Lord), for Thou hast sett me up." By the same. f. 32.
97. "In Thee (O Lord) put I my trust." "Dr. Bull." f. 32b.
98. "Christ rising again," with second part, "Christ is risen." "W. Bird." f. 32b.
99. "Make y^e^ Great God thy Fort and dwell." "Henry Lawes." f. 33.
100. "Ah! helplesse wretch, what shall I doe." "W. Mundy." f. 33b.
101. "Have mercy upon me (O God) after Thy great Goodnesse." "Dr. Giles." f. 34b.
102. "The Blessed Lamb, y^e^ Holy promised seed." "E. Hooper." f. 35.
103. "O Lord of Hosts, Thou God of peace." "N. Giles." f. 35b.
104. "Blessed are all they that feare the Lord." "Orl. Gibbons." f. 36.
105. "Lord, in Thy wrath reproue me not." "Jo. Amner." f. 36b.
106. "Gravnt, O Holy Trinity, that Thy servant Charles." "O. Gibbons." f. 36b.
107. "Almighty God, which mad'st." "E. Hooper." f. 37.
108. "We praise Thee (O Father)." "O. Gibbons." f. 37.
109. "Stephan, being full of y^e^ Holy Ghost." "T. Tomkins." f. 37b.
110. "O Lord, let me know." By the same. f. 37b.
111. "O God of Gods, O King of Kings." "E. Hooper." f. 38.
112. "Have ye no regard." "Allphonso Ferabosco." f. 38b.
113. "Who is he that commeth." "T. Tomkins." f. 38b.
114. "A Fruitful Branch of Jesse blissful stemme." "Mr. Hooper." f. 39.
115. "If you be risen againe with Christ." "Orlando Gibbons." f. 39b.

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116. "Glorious and powerfull God." By the same. f. 40.
117. "O sing unto the Lord a new song: Let the Congregation." "N. Giles." f. 40b.
118. "Deliver me (O God) from all my foes that be." "Dr. Bull." f. 41.
119. "Behold, I bring you." "Orlando Gibbons." f. 41.
120. "Almighty God, which by y^e^ leading of a Starr." "Dr. Bull." f. 41b.
121. "My help commeth from the Lord." "T. Tomkins." f. 41b.
122. "O Lord God of my salvation." "R. Portman." ff. 42, 45b.
123. "I will alwaies give thanks unto y^e^ Lord, His praise." "A Thanksgiving after y^e^ late sicknes." By the same. f. 42b.
124. "How many hired servants." By the same. f. 43.
125. "In Thee (O Lord) haue I put my trust." "Giles Tomkins." f. 43b.
126. "Turn Thou us (O Lord)." "John Tomkins." f. 44.
127. "O Lord, make Thy Servant Charles." "W. Cranford." f. 44.
128. "Jesvs came when the doores were shutt." "Tho. Tomkins." f. 44b.
129. "I will love Thee (O Lord)." "Will. Cranford." f. 45.
130. "Look, Shepheards, look." "Thomas Foord." f. 46.
131. "Wee beseech Thee (O Lord) pour Thy grace." "John Tomkins." ff. 46b, 66.
132. "Behold, how good and joyfull a thing." "R. Portman." f. 47.
133. "Have mercy upon me (O God) after Thy great goodnesse." "John Tomkins." f. 47b.
134. "Remember not (Lord) our offenses." By the same. f. 47b.
135. "The Lord hear Thee in the day of trouble." "Thomas Holmes." f. 48.
136. "Lord, who shall dwell." "Richard Portman." f. 48b.
137. "Thou art fairer then the children of men." "Robert Tomkins." f. 49.
138. "Hear me (O God), a broken heart is my best part." "Wm. Crosse." f. 49b.
139. "O Lord, rebuke me not." By the same. f. 50.
140. "Heare my praier (O Lord) and with thine eares." By the same. f. 50.
141. "O be joyfull in the Lord." "Wm. Bird." f. 50b.
142. "Sing yee to our God." By the same. f. 50b.
143. "If the Lord Himselfe." "William Randall." f. 51.
144. "Mine eyes are ever looking unto y^e^ Lord." "Wm. Crosse." f. 51b.
145. "The simple Sheep that went astray." "Tho. Tallis." f. 52.
146. "Preserve (most mighty God)." "Dr. Bull." f. 52b.
147. "Hear me when I call (O God)." "W. Crosse." f. 53.
148. "Let us be glad and clap our hands." "W. Bird." f. 53b.
149. "O Father deare, O Sonn most deare." "W. Randall." f. 54.
150. "Great King of Gods." "Orl. Gibbons." f. 54b.
151. "Hear my crying, O God." "Elway Bivin." f. 55.
152. "Bow down Thine eare (O Lord)." By the same. f. 55b.
153. "Behold (O God) with thy all prospering eye." "W. Bird." f. 55b.
154. "O God, best Guide, sure Gard." "Dr. Bull." f. 56.
155. "Have mercie on us (Lord)." "Dr. Giles." f. 56b.
156. "Thou God of wisedome and of might." "Orl. Gibbons." f. 57.
157. "O All true Brittish hearts." Anonymous. f. 57b.
158. "Hearken (yee nations), O come see and heare." "E. Hooper." f. 58.
159. "This is the Day wherein y^e^ Lord hath wrought." "Orl. Gibbons." f. 58b.
160. "So God loved y^e^ world." "Dr. Bull." f. 59.
161. "How joyfull and how glad a thing." By the same. f. 59b.
162. "My help commeth even from the Lord." By T. Tomkins (?). f. 60.
163. "Hast Thee (O God) to deliver me." "H. Lawes." ff. 60b, 89b.
164. "The Lord is King, the earth may be glad." By the same. f. 61.
165. "Praise the Lord, O my soule, and all." "Tho. Tomkins." f. 61b.

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166. "O Think upon thy servant." By the same. f. 61b.
167. "Hearken unto my voice (O Lord)." "Hen. Lawes." f. 62.
168. "Arise, shine: For thy Light is come" (for New Year's Day). Anonymous. f. 62b.
169. "O praise the Lord, for it is a good thing." "Walter Porter." f. 63.
170. "Hear me (O Lord) and that soon." "Will. Crosse." f. 63b.
171. "Ponder my words (O Lord)." "Walter Porter." f. 64.
172. "Awake, thou Lute and Harpe." By the same. f. 64b.
173. "My God, my God, look upon me." "John Cobbe." f. 65.
174. "Hear my crying (O God)." "Giles Tomkins." f. 65b.
175. "O pray for the peace of Hierusalem." "Tho. Tomkins." f. 66.
176. "My dwelling is above." By the same. f. 66b.
177. "My God, I am wounded with my sinne." "John Tomkins." f. 67.
178. "I will magnifie Thee (O Lord), for Thou." "Tho. Holmes." f. 67b.
179. "O give thanks unto the Lord and call." "Walter Porter." f. 68.
180. "O God, when Thou wentest forth." "Robert Tomkins." f. 68b.
181. "O Let me heare Thy loving kindnesse." By the same. f. 69.
182. "Holy, holy, holy, Lord God Allmighty." "Batten." f. 69b.
183. "Heare my prayer (O God) and hide not." By the same. f. 70.
184. "Before the Mountaines were brought forth." "Will. Lawes." f. 70b.
185. "Who is this that commeth." By the same. f. 71.
186. "The heavens declare the Glorie." "Rich. Portman." f. 71b.
187. "The Lord hear thee." "John Cobb." f. 72.
188. "O let my mouth be filled." "Will. Childe." f. 72b.
189. "O Lord, I have sinned." Anonymous. f. 73.
190. "Most Gratious God and loving Father." Anonymous. f. 73b.
191. "O Æternal God and mercifull Father, since Lineall Succession." "W. Cranford." f. 74.
192. Another prayer, beginning with the same words, "for the safe delivery of the Queen." By the same. f. 74b.
193. "O Lord, Thou hast searched me out." "Walter Porter." f. 75.
194. "Hear me, O God, in the multitude of Thy mercies." "Rob. Tomkins." f. 75b.
195. "O Lord, Thou hast searched me out." "John Cobb." f. 76.
196. "Have pitie upon me (O yee my friends)." "Christopher Gibbons." f. 76b.
197. "Most gratious God and Mercifull Father." "Rich. Portman." f. 77.
198. "Hear my praier (O Lord) and with thine ears." "Tho. Tomkins." f. 77b.
199. "Lord, hear my voice when I crie." "Tho. Mudd." f. 78.
200. "Like as the Hart." "Robert Tomkins." f. 78b.
201. "Have yee no regard." "Henry Oxford." f. 79.
202. "My Beloved spake." Anonymous. f. 79b.
203. "My Beloved spake." "Tho. Tomkins." f. 80.
204. "O Light, O blessed Trinitie" (followed by the original Latin words). "Tho. Hunt." ff. 80b, 81.
205. "Let us with loud and cheerfull voice begin." "Tho. Ford." f. 81b.
206. "O most Gratious God, look upon us." "Joh. Cobb." f. 82.
207. "Holy, Holy, Holy, Lord God Allmighty." Anonymous. f. 82b.
208. "The Lord hear thee." "John Tomkins." f. 83.
209. "Rejoice in the Lord, O yee Righteous." "Richard Portman." f. 83b.
210. "Withdraw not Thou Thy mercie." "Tho. Tomkins." f. 84.
211. O Lord, graunt the King a long life." "Rob. Tomkins." f. 84b.
212. "O God, wherefore art Thou absent." "Rich. Portman." f. 85.
213. "Blessed be the Lord My strength." "Tho. Ford." f. 85b.
214. "Hear, O heavens, and give eare." Anonymous. f. 86.

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215. "Thou, O God, art praised." "Jo. Cobe." f. 87.
216. "Hear, O Lord, and have mercie." "Rob. Tomkins." f. 87b.
217. "O sing unto the Lord a new song, let the Congregation." "Rich. Portman." f. 88.
218. "Give the King thy judgments." "Jo. Cobbe." f. 88b.
219. "Gravnt, O Holy and Blessed Trinity" (for 8 voices). "Sung at the Baptism of Prince Charles, Iune 27th, 1630." Anonymous. f. 89.
220. "Lift up your heads, O yee Gates" (for counter-tenor and bass). Anonymous. f. 90.
221. "The Lord liveth and Blessed be my Rock" (for a bass). Anonymous. f. 90b.
222. "Make the great God thy Fort, and dwell" (for 2 counter-tenors, a mean, and a bass). Anonymous. f. 91.
223. "They that put their trust in the Lord" (for 2 means). By H. Lawes (?). f. 92.
224. "I will give thanks unto thee, O Lord, with my whole heart" (for 2 counter-tenors and a bass). Anonymous. f. 92b.
225. "My song shall be of mercy" (for a tenor). By H. Lawes (?). f. 93.
226. "Hear me when I call, O God" (for tenor, counter-tenor, and bass). Anonymous. f. 93b.
227. "Hearken, O daughter, and consider" (for tenor and counter-tenor). By H. Lawes (?). f. 94.
228. "Blessed is every one that feareth." "Hen. Lawes." f. 94b.
229. "Thou art my king, O God." "Wm. Childe." f. 95.

The remaining Anthems are by Henry Cooke:—

230. "Looke up, languishing soule." ff. 95b, 99.
231. "Let my Prayers bee set forth." f. 96.
232. "O sing unto y^e^ Lord a new song, for He hath done." f. 96b.
233. "The Lord is my Shepheard." f. 97.
234. Unto thee, O Lord, doe I lift up my soule." f. 97b.
235. "O clap your hands together." f. 98.
236. "I will alway give thankes unto the Lord, his praise." f. 98b.
237. "My song shall be alway of the loving kindnesse." f. 100.
238. "Heare my cry, O God, give eare." f. 100b.
239. "Downe fell y^e^ Glorious mystick flame." f. 101.
240. "My rauisht soule." f. 101b.
241. "My God, my God, why hast thou forsaken me." f. 102.
242. "Sing and Rejoyce in the Lord." f. 102b.
243. "Christ Rising againe." f. 103.

At the end are Indexes to the full and verse Anthems. A leaf in the latter is wanting after f. 110.

Egerton 2603, f. 65.

Paper; 17th cent. Octavo. In a miscellaneous collection of papers belonging to Frederic Ouvry, P.S.A.

"O Singe vnto the Lord A newe Songe, Let the congregation of the saintes praise thee": the words only of an Anthem for treble and counter-tenor, by Henry Lawes. *Autograph.*

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Additional 30831–30834, *passim*.

Paper; 17th cent. Small folio. Reversing the volumes, there are some Services (see under that heading) by the same composer.

ANTHEMS by Dr. Benjamin Rogers: the medius, tenor, and bassus Cantoris parts, and the organ score. *Autograph.* The altus part is wanting, and (except in no. 1) the medius also.

1. "Save me, O God, for thy names sake" (full). i, f. 8b; ii, f. 10b; iii, f. 13b; iv, f. 22b.
2. "Behold, I bring you glad Tidings" (verse). ii, f. 10; iii. f. 13; iv, f. 21b.
3. "Behold, how good and joyfull a thing" (full). ii, f. 9b; iii, f. 12; iv, f. 20.
4. "O pray for the peace of Jerusalem" (full). ii, f. 9; iii, f. 11b; iv, f. 19b.
5. "I beheld, and loe" (verse). ii, f. 8b; iii, f. 11; iv, f. 18b.
6. "Bow down thine ear" (verse). ii, f. 8; iii, f. 10; iv, f. 16b.
7. "If the Lord himself" (verse). f. 7; iii, f. 9; iv, f. 14b.

Additional 32343, f. 14.

Paper; 17th cent. Octavo. Belonged to John Payne Collier.

THE WORDS of a verse Anthem taken from Psalm 27, beginning "Harken vnto my voice, O Lord," by H[enry] L[awes]. *Autograph.*

Additional 31437, ff. 1–19.

Paper; second half of the 17th cent. Folio. Apparently belonged to the Music School [at Oxford] and afterwards to Dr. Philip Hayes. The same MS. contains also Motets, Sacred Solos, and a String Quartet, which are described under their respective headings.

ANTHEMS for 3 voices, in score, by M[atthew] L[ock]. *Autograph.*

1. "Blessed is the man that hath not gone." f. 1b.
2. "Lord, rebuke me not." f. 2b.
3. "O Lord, our Lord, how marvailous." f. 3b.
4. "Let God arise." f. 4b.
5. "Behold! how good and joyfull." f. 5b.
6. "Prayse our Lord, all ye Gentiles." f. 6b.
7. "When I was in tribulation." f. 7b.
8. "Sing unto the Lord a new song, his praise." f. 7b.
9. "From the depths haue I called." f. 9b.
10. "O Lord, heare my prayer, and let my cry." f. 12b.
11. "In the begining, O Lord." f. 13b.
12. "Arise, O Lord." f. 14b.
13. "Lord, now lettest thou thy servant." f. 15b.
14. "A Hymne, O God, becometh thee in Syon." f. 16b.

Additional 31458, f. 1.

Paper; late 17th cent. Folio. The MS. contains also a Mass of the 1st part of the 18th cent. described elsewhere.

"O SING unto the Lord a new song, for he hath done maruelous things": full Anthem for 4 voices, with symphony, ritournelles, *etc.*, in score, by John Blow. *Autograph.*

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Additional 33235, *passim.*

Paper; late 17th cent. Folio. Among former owners are Mrs. Cave (f. 1b); Simon Child, organist of New College, Oxford (f. 2); Philip Hayes, 1757 (f. 1b); Rev. John Parker, and Stephen Groombridge, F.R.S. (bookplates); J. Smith, of Deptford; and Vincent Novello, 1832 (f. 1b), who bequeathed the MS. to the British Museum. The MS. contains also Cantatas (secular), Duets, Madrigals, Motets, a Part Song, Sacred Songs, and Songs, which are described under their respective headings. For short accounts of musicians, see under Biographies (late 18th cent.).

ANTHEMS, with a bass for the organ (unless the contrary is stated), in score. Nos. 2–4 are corrected from the originals by Philip Hayes.

1. "When David heard that Absalon"; for 3 voices. Anonymous. f. 3.
2. "Since God so tender a regard"; solo, with 3-part chorus, on a ground bass. "Henry Purcell." f. 7b.
3. "Early, O Lord, my fainting soul." By the same. f. 10b.
4. "O all ye people, clap your hands." By the same. f. 17b.
5. "O Lord my God, why hast thou"; with symphonies, *etc.* "P. Humphrey." Printed in Boyce's *Cathedral Music.* f. 21b.
6. "Job's curse": "Let the night perish"; solo with 2-part chorus. "H[enry P[urcell]." In *Harmonia Sacra.* f. 48b.
7. "Jesus, seeing y^e^ multitudes"; verse anthem with 5-part chorus, with a figured bass. "Dr. Blow." f. 104b.
8. "Sing vnto y^e^ Lord, O ye Saints"; verse anthem with 5-part chorus. "Dr. [Christopher] Gibbons." f. 109b.
9. "Sing we merrily vnto God our strength"; for 6 voices. "Dr. Blow." f. 112b.
10. "Have mercy upon me, O God"; verse anthem. "Pelham Humphry." f. 116.
11. "I said in y^e^ cutting off of my dayes"; solo, with ritournelles, *etc.* "Dr. Blow." f. 120b.
12. "How doth y^e^ sity sit solitary"; verse anthem for 3 voices, with a figured bass. By the same. f. 125b.
13. "How doth y^e^ citty sit solitary"; verse anthem with 5-part chorus. Dr. Blow or M. Lock. f. 129.
14. "As on Euphrates shady banks"; solo anthem, the words by Sandys. "Dr. Blow." f. 132.
15. "And I heard a great voice"; with ritournelles, *etc.* By the same. f. 138.

Additional 34203, *passim.*

Paper; late 17th cent. Oblong octavo. On f. 1 is the name of Tho. Williams, in whose hand the MS. appears to be written. He was probably the organist of St. John's College, Cambridge, in 1712 (see Joule's *Collection of Words to . . . . Anthems*), who composed the Service in Harley 7341, f. 235. The MS. also contains some Services, described under that heading.

ORGAN-SCORE of Anthems.

1. "Hear my prayer, O Lord, and let" (verse). By Wilkinson. f. 3.
2. "O Lord, let me know mine end" (verse). Anonymous. f. 4b.
3. "Like as the hart" (verse). "Bird." f. 7b.
4. "Behold, how good." By John Hutchinson. f. 14b.
5. "Go ye into all the world" (verse). Anonymous. f. 15b.
6. "Sing wee merrily" (full). "Blow." f. 17b.
7. "My days are gone." By Cutts. f. 21b.
8. "It is a good thing." Anonymous. f. 23.

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9. "Sing aloud unto God." Anonymous. f. 24b.
10. "Bow downe Thine eare." Anonymous. f. 25b.
11. "Turn thee unto me." By Blow. f. 27.
12. "Blessed be the Lord my strength." "Pursol." f. 29.
13. "My beloved spake." "Jo. Thamer." f. 36.
14. "The Lord hath don great things." "H. L[oosemore?]." f. 37.
15. "O praise the Lord . . . ye that stand." Anonymous. f. 38.
16. "Vnto thee, O Lord, [will I lift up]" (verse). Anonymous. f. 39.
17. "How are the mightie fal'n" (verse). "Wise." f. 41.
18. "Sing joyfully." "Bird." f. 43.
19. "Hear my prayer, O God." "Batten." f. 44b.
20. "Prays the Lord, O my Soule." "H. L[oosemore]." f. 64b.
21. "Almightie and everlasting God." "G. L[oosemore?]." f. 65b.
22. "I call and cry." "Tallis." f. 66b.
23–5. "I am the resurrection," "Man that is born," and "I heard a voyce," the three forming the Burial Service. "[John] Ferrabosco." ff. 67b, 68, 69.
26. "Behold, God is my salvation." "Tudway." f. 69b.
27. "Behold, I send unto you Prophets." "G. L[oosemore?]." f. 71.
28. "How doth the Cittie sit solitarie." By the same. f. 72b.
29. Rejoyce in the Lord." By the same. f. 75b.
30. "Rejoyce in the Lord. "P[elham] H[umfrey]" in the index. f. 77.
31. "Vnto thee, O Lord." By W. (?) King. f. 78b.
32. "The Lord, even the most mightie." "G. L[oosemore?]." f. 80.
33. "Out of the deep." Anonymous. f. 81b.
34. "I will magnifie thee, O God my king" (verse). "Tucker." f. 83b.

Printed Book, K. 9. b. 9 (5), ff. 1–19 *passim*.

Paper; 17th–18th cent. Folio. Inserted in MS. at the end of a printed copy of a Mass by Orlando di Lasso, 1587.

ANTHEMS, in score [by Dr. John Blow].

1. "O Lord God of my Saluation"; for 6 solo voices with 8-part chorus. f. 1.
2. "My God, my soul is vexed"; for 3 solo voices with 5-part chorus. ff. 4–6.
3. "Jesus seeing the Multitudes"; for 4 solo voices with 5-part chorus. f. 14.
4. "O God, wherefore art thou absent from us"; full anthem in 5 parts. ff. 17b–19.

Additional 17841, ff. 1–105.

Paper; late 17th–18th centt. Small folio. Bookplate of James Kent, of Winchester, the composer (d. 1776). The MS. afterwards belonged to James Bartleman, the singer, who has added pencil-notes; at his death, in 1821, it was purchased by Vincent Novello, who presented it to the British Museum in 1849. It also contains a "Te Deum," Chants, and a Canon, which are described elsewhere.

ANTHEMS, *etc.*, by English composers, in score, some of them *autograph*.

1. "O sing unto the Lord a new song" (verse anthem). "Crofts." *Autograph* (?). f. 3.
2. "Thou, O God, art Praised" (verse anthem). Anonymous. f. 12.
3. "Sing we merrily" (verse anthem, with organ). "Tudway." f. 15.
4. "Lord, how are they increased" (verse anthem). "Blow." f. 20.
5. "I will sing unto the Lord" (verse anthem). "Tudway." f. 24b.
6. Figured bass of "Blessed [are all they]." Anonymous. f. 30.

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The following 16 solos are from Anthems by [Dr. William] Crofts.

7. "Their delight shall be," from "Blessed is the people." f. 30b.
8. "My soul shall make her boast," from "I will allway give thanks." f. 31b.
9. "Behold, he that keepeth Israel," [from "I will lift up mine eyes"]. f. 32.
10. "As for sinners," from "I will sing [unto the Lord as long"]. f. 33b.
11, 12. "O Lord God of my salvation" and "My sight faileth," from "O Lord God of my salvation." ff. 34b, 35b.
13. "Now know I," from "O praise the Lord, ye that fear." f. 36.
14, 15. "O Lord, how manifold" and "Thou deckest thyself," from "Praise the Lord, O my soul." ff. 37, 37b.
16, 17. "Thou, Lord, hast made us glad" and "Thou hast been our succour," from "Sing unto y^{e} Lord [and praise his name]." ff. 38b, 39b.
18. "For tho they be punished," from "The souls of y^{e} righteous." "Perform'd at y^{e} Queens fune[ral]." f. 40.
19. "Thou (*sic*) I walk in y^{e} midst of trouble," [from "O give thanks unto the Lord"]. f. 40b.
20. "He maketh peace," [from "This is the day"]. f. 42.
21. "I look for y^{e} Lord," [from "Out of the deep"]. f. 42b.
22. "Help me now, O Lord," [? from "I will give thanks unto Thee," but not in 17820, 17842, *etc.*]. f. 43b.
23. "I will arise" (solo anthem). Anonymous. f. 56.
24. "Man that is born" (funeral anthem for 3 voices). Anonymous. f. 58b.
25. "Allmighty and Euerlasting God." "O. Gibbonss." f. 62.
26. "I will magnifie thee, O God" (solo anthem, with organ). By D. Purcell. *Autograph.* f. 65.
27. "Behold, thou hast made" (solo anthem). "Orlando Gibbons." f. 72.
28. "O Lord, rebuke me not" (solo anthem). "Welldon." f. 75.
29. "Blessed be the Lord my strength" (solo anthem). By the same. f. 77b.
30. "Hear my prayer, O Lord, and consider" (verse anthem). By D. Purcell. *Autograph.* f. 81.
31. "Put me not to rebuke" (solo anthem). By the same. *Autograph.* f. 87.
32. "O God, thou art my God" (solo anthem). By the same. *Autograph.* f. 90b.
33. "Praise the Lord, O my soul" ("Symphony anthem"). Anonymous. f. 94.

Additional 29481, ff. 27–43b (reversed) *passim.*

Paper; 17th–18th centt. Small oblong folio. Belonged originally to A. B., possibly Adrian Batten (see original covers), to Richard Elliott in 1655, to William Wilkins in 1743, and probably afterwards to J. Stafford Smith, who has inserted one or two of the songs in his *Musica Antiqua*. The MS. also contains some Songs (secular and sacred) about 1630, Madrigals of the 17th cent., Harpsichord music, Instructions for "consort" tuning, of the latter part of the 17th cent., and a Chant of the 17th–18th cent., which are described elsewhere.

ANTHEMS in parts: medius or treble part only, unless the contrary is stated.

1. "Lord, how are they increased" (verse anthem). *Imperfect.* By W. King. ff. 27, 33.
2. "O give thanks unto the Lord, for he." Decani and Cantoris parts. "Dr. Rogers." ff. 27b, 30.
3. "Now that the Lord" (verse anthem). Decani and Cantoris parts. "For King C[harles'] Restoration, May 29." "Wm. King." ff. 28, 32.
4. "How are the mighty falln" (verse anthem). By M. Wise. f. 29.

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5. "Teach me, O Lord, the way" (verse anthem). "Dr. Rogers." f. 30b.
6. "Praise the Lord, O my soule." Anonymous. f. 31.
7. "Lead me, O providence Devine." Anonymous. f. 32b.
8. "Haste thee, O God, to deliver me" (for 8 voices, 4 Decani and 4 Cantoris). "Dan. Roseingrave." ff. 34b–38b, 40b–43b.

Additional 30931.

Paper; ff. 179. Late 17th–18th centt. Folio. Bookplate of "James Kent, [organist of] Trin. Coll. Camb." (*cf.* Add. 17841, above). Some of the Anthems appear to have been transcribed by Daniel Henstridge, organist of Canterbury Cathedral (*cf.* Add. 30932, f. 155b).

"ANTHEMS Ancient and Modern . . . collected by William Flackton," bookseller, of Canterbury (see f. 2b), "Vol. 1st"; with memoranda in the hands of the Rev. Wm. Gostling (1770), Dr. Philip Hayes (1784–5), and the compiler (1776); also in that of Vincent Novello (about 1830). In score.

1. "O Lord, thou hast searched me" (verse anthem). "Crofts." f. 5.
2. "The earth is y^e^ Lords" (solo anthem). By the same. f. 15.
3. "Sing unto God, O ye kingdoms" (solo anthem). By the same. "Composed on occasion of the success of our Navy in 1708." f. 18.
4. "Out of the deep" (solo anthem). By the same. f. 22.
5. "We will rejoyce in thy salvation." By the same. f. 26. With organ part. f. 31.
6. "O praise God in his Holiness" (verse anthem). *Imperfect.* Anonymous. f. 30b.
7. "O Lord, grant y^e^ king" (organ part of anthem). "Crofts." f. 32b.
8. "O Lord, rebuke me not" (organ part). By the same. f. 33b.
9. "Hear my crying" (organ part). "Welldon." f. 34b.
10. "I will sing unto y^e^ Lord as long as I live" (solo anthem, organ part). "Dr. Crofts." f. 35b.
11. "O give thanks [unto the Lord, for he is gracious"] (organ part). "Purcell." f. 37b.
12. "O Lord, rebuke me not" (solo anthem, organ part). "Sung by Mr. Elford." "Weldon." f. 39b.
13. "Behold, I bring you" (verse anthem). "Will. Raylton, November y^e^ 8th, 1710." *Autograph.* f. 43.
14. "Behold, O God, our defender" (verse anthem). By the same, "March 3^d^ 171$\frac{3}{4}$." *Autogr.* f. 47.
15. "Great is the Lord and great is his power" (verse anthem). By the same. *Autogr.* f. 50.
16. "I am the resurrection." By the same. *Autogr.* f. 54.
17. "Be mercifull unto me, O God" (verse anthem). "H. Purcell." f. 56.
18. "Blessed are they that fear" (verse anthem, with symphonies). By the same. Composed for the thanksgivings on 15, 29 Jan. 168$\frac{3}{4}$, "for the Queen's being with child." *Autogr.* f. 61.
19. "Out of y^e^ deep" (verse anthem). By the same. *Autogr.* f. 67.
20. "My song shall be" (solo anthem). By the same. f. 71.
21. "The Lord is king, the earth" (solo anthem). By the same. f. 75.
22. "Turn thou us" (solo anthem). By the same." f. 79.
23. "Man that is born"; beginning here with the words "In y^e^ midst of life." By the same. Composed before 1683. f. 81.
24. "Acquaint thyself with God" (solo anthem). "Green." f. 85.
25. "I laid me down" (solo from "Lord, how are they increased"). By the same. f. 91.
26. "Turn again then unto thy rest": solo from "O give thanks [unto the Lord, for he"]. "Boyce." f. 93.

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27. "Almighty [God, who by the leading of a star]" (verse)anthem with 5-part chorus). "Bull." f. 94.
28. "O God, wherefore art thou absent" (5 voices). "John Blow." f. 96.
29. "My God, my God, look upon me." By the same. f. 100.
30. "God is our hope" (8 voices). By the same. f. 103.
31. Apparently the score, without words, of a short full anthem in 4 parts by "Humphreeys." f. 103 (at bottom).
32. Another score, without words, of a full anthem (?) in 4 parts by "Dr. Blow." f. 104.
33. "When Israel came out of Egypt." "Blow." f. 109.
34. "Thou art my king, O God." "Humpris." f. 113b.
35. "Sing we merrily" (6 voices). "Blow." f. 117.
36. "I will love thee, O Lord (verse anthem). "[Jer.] Clark." f. 121b. Followed by a *printed* copy of the same, evidently intended for insertion in the 1st or 2nd collection of anthems known as *Divine Harmony*, edited by Weldon and published by Walsh. f. 125b.
37. "Save me, O God" (5 voices). By Byrd. f. 130.
38. "The Lord, even the most mighty" (solo anthem). "Henry Hall." f. 131.
39. "Blessed be y^e^ Lord, my strength" (solo anthem). By the same. f. 133.
40. "O clap your hands." By the same. f. 136.
41. "In thee, O Lord, have I put my trust" (verse anthem). By the same. f. 141.
42. "Why do y^e^ heathen" (verse anthem). By the same. f. 144b.
43. "O give thanks unto y^e^ Lord, for he is gracious" (6 voices). "Henry Aldrich." f. 149.
44. "Give y^e^ king thy judgments" (solo anthem, organ part). By the same. f. 151b.
45. "Have mercy vpon me, O Lord" (solo anthem, organ part). By the same. f. 155.
46. "Out of y^e^ deep." "From an anthem of Laws" (?). Adapted by the same. f. 157.
47. "Wee have heard with our ears." "From Palestrina." Adapted by the same. f. 158.
48. "Give ear, O Lord." Adapted by the same. *Autograph.* f. 161.

The following five Anthems are in the hand of William Raylton, being taken from Barnard's *Church Music*, 1641.

49. "I heard a voice." "Albertus Bryne." f. 162.
50. "Wipe away my sins" (5 voices). "Tho^s^ Tallis." f. 167b.
51. "With all our hearts" (5 voices). By the same. f. 173b.
52. "Blessed be thy name" (5 voices). By the same. f. 175b.
53. "O Lord, give thy Holy Spirit." By the same. f. 177b.

Additional 30932.

Paper; ff. 172. Late 17th-18th centt. Folio. The MS. also contains Songs (sacred), described elsewhere.

"ANTHEMS Ancient and Modern . . . collected by William Flackton. Vol. 2^d^" (see Add. 30931, above). In score. Many of the transcripts appear to be in the hand of Daniel Henstridge, organist of Canterbury Cathedral, and most of the autographs are certified by Dr. Philip Hayes, in 1785.

1. "By y^e^ waters of Babylon" (verse anthem). "Wise." f. 4.
2. "Arise, O Lord" (organ part). By the same. f. 9.
3. "Awake vp, my glory" (verse anthem). By the same. f. 11.
4. "I will arise" (solo anthem, without words). By the same. f. 12.

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5. "Sing, O daughter of Sion" (verse anthem). "William Morris." f. 14.
6. "O sing vnto y^e^ Lord a new song" (verse anthem). By the same. f. 16b.
7. "Is it true" (verse anthem), "sung at the opening of Windsor Chapel, 1702" (see also Harl. 7341, f. 35). "Tudway." f. 20b.
8. "Blessed is the people" (verse anthem). By the same. f. 24.
9. "My heart rejoyceth" (solo anthem). By the same. f. 26.
10. "I will sing unto the Lord" (verse anthem). By the same. f. 32.
11. "I am the resurrection." By the same. Sung at the funeral of Lord Blandford in King's College Chapel, 24 Febr. 170$\frac{2}{3}$. f. 36b.
12. "Praise the Lord" (organ part, the beginning written out in score). "Rogers." f. 38.
13. "Teach me, O Lord" (written like the last). By the same. f. 39.
14. "Behold, now praise" (like the last). By the same. f. 40b.
15. "Bow down thine ear" (verse anthem). By the same. Probably transcribed from the original at Oxford (see note at end). f. 41.
16. "O give thanks" (organ part). By the same. f. 44.
17. "I beheld, and loe" (verse anthem). By the same. f. 45.
18. "O praise the Lord, laud ye the name" (solo anthem, with symphonies, *etc.*). "Pellham Humphreys." f. 48.
19. "By y^e^ waters of Babilon" (solo anthem, with organ part). By the same. Altered by, and in the *autograph* of, H. Purcell. f. 52.
20. "Haue mercy vpon me, O God" (verse anthem, with overture, *etc.*). By the same. *Autograph.* f. 56.
21. "I will give thanks vnto thee" (solo anthem.) "John Church." f. 60.
22. "O praise the Lord, for it is a good thing" (verse anthem). Anonymous. f. 64.
23. "Praise y^e^ Lord, O Jerusalem." "Jer. Clark." f. 66.
24. "Comfort yee, my people" (solo anthem). "Tocker." f. 68.
25. "O Lord, our gouernour." "George King" (1586–1665), organist of Winchester College. This and the following anthems were sent in this form by Edward Jackson, "of Glocester cathedral," to Daniel Henstridge, then organist of Rochester Cathedral. f. 70b.
26. "The Lord is King." By the same. f. 71.
27. "In thee, O Lord, have I put my trust" (verse anthem). "Hawkins, organist of Ely." f. 72.
28. "O God, y^e^ strength of all." "John Sargenson, M.A.," minor canon of Christ Church, Canterbury. *Autograph.* f. 77.
29. "Give ear, O ye heav'ns" (verse anthem). "Nich. Wootton," organist of Canterbury Cathedral. *Autograph.* f. 79.
30. "O come hither and hearken" (solo anthem). Anonymous. f. 84.
31. "I had rather be a doorkeeper" (solo anthem). Beginning only. Anonymous. f. 86b.
32. "My beloved spake." "H. Purcell." *Autograph.* f. 87.
33. "Who hath believed our report" (verse anthem). By the same. *Autograph.* f. 94.
34. "I am well pleas'd" (verse anthem). "Aldrich from Carissimi." f. 99.
35. "O Lord, rebuke me not" (solo anthem). "Weldon." f. 105.
36. "Lord, what is man" (verse anthem). "Turnor." f. 107.
37. "The Lord is righteous" (solo anthem). By the same. f. 110.
38. "The Lord is full of compassion" (verse anthem). "Jere^h^ Clark." f. 113.
39. "Except y^e^ Lord build the house" (3 voices). "Harris." f. 118.
40. "O God, thou art my God." By John Walter. Beginning only. f. 120b.
41. "Behold now, praise the Lord" (verse anthem). "Purcell." *Autograph.* f. 121.
42. "The Lord is my Shepherd" (verse anthem). "Wise." f. 126.
43. "My God, my God, look upon me." "J. Blow, at Aspinden Hall, Sep. the 6^th^, 1697." *Autograph.* f. 128.

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44. "Let thy merciful Eares." "John Sargenson." *Autograph.* f. 130b.
45. "Behold, I bring you" (organ part). "H. Purcell." f. 132.
46. "Vnto the, O Lord" (organ part). "[William (?)] King." f. 133b.
47. "If the Lord himselfe" (organ part, the beginning in score). "Will. Child." f. 135.
48. "O that mine eyes" (verse anthem). "[H.] Loosemore." f. 136.
49. "How long wilt thou forget" (verse anthem, with 3-part chorus, differing in this respect from the copies in Harl. 7340, *etc.*). "[C.] Gibbons." f. 138.
50. "Who shall give salvation" (organ part). Beginning only. Anonymous. f. 140b.
51. "O give thanks unto the Lord and call" (verse anthem). "Bower." f. 141.
52. "O come heither and hearken" (solo anthem). By the same. f. 144.
53. "Hear, O Lord, and consider" (solo anthem, organ part). "Greene." f. 147.
54. "Praise the Lord, ye servants." "Blow." f. 149.
55. "Lord, thou art become gracious." "Church." f. 150.
56. "Hear me, when I call" (3 voices). "Dan[l] Henstridge." *Autograph.* f. 154.
57. "With all our hearts" (5 voices). "Tho. Tallis." f. 156.
58. "Blessed be y[e] Lord, my strength" (solo anthem). "Hen. Purcell." f. 157.
59. "Hast thee, O God." "Humphreys." f. 161.
60. "I will sing of thy pow'r" (solo anthem). "Holmes." f. 165.
61. "I will magnifie thee, O God" (solo anthem). "Hawkins" [of Ely]. f. 166b. Followed by the organ part. f. 169.
62. "I will cry unto God" (solo anthem). By Blow. In the same hand as no. 61. f. 171.

Additional 31460, ff. 54b–69b, 79, 87.

Paper; 17th–18th centt. Oblong folio. At f. 1 is written "M[r] [Simon or William] Child His Book." Belonged also to Dr. Wm. Hayes, Dr. Philip Hayes, and Robert Smith (? of Oxford, bookplate). The MS. also contains sacred and secular Songs (early 19th cent.), described elsewhere. See also Biographies and Histories (late 18th cent.).

ANTHEMS, or Solos from Anthems, with figured bass, in score.

1. "Turn thee unto me, O Lord." "Blow." f. 54b.
2. "Behold, thou hast made my dayes." "Orlando Gibbons." f. 56b.
3. "I waited patiently for y[e] Lord." "Henry Aldrich." f. 58b.
4. "O God, thou art my God." By the same. f. 62b.
5. "I charge you, O daughters of Jerusalem." "Michael Wise." f. 67.
6. "Let God arise." "William Lawes." f. 68.
7. "Job's curse": "Let the night perish"; with 2-part chorus. "H. P[urcell]." f. 79.
8. "In guilty night." Dialogue between Saul, the Witch of Endor, and Samuel, with 3-part chorus. By N. Lanier (see 22100, f. 107b). f. 87.

Additional 5327.

Paper; ff. 127. Early 18th cent. Oblong folio.

ANTHEMS, in score, by Dr. Maurice Greene; all written in the same hand, apparently that of the composer, before he took his

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Doctor's degree (1730), his name being given at the end as "Mr." Greene.

1. "The Lord is my strength and my song" (verse anthem). f. 3.
2. "God is our hope and strength" (6 voices). f. 9.
3. "I will give thanks unto thee, O Lord" (verse anthem). f. 20b.
4. "I will allway give thanks unto the Lord" (verse anthem). f. 28b.
5. "Hear my prayer, O God, and hide not thyself" (verse anthem). f. 34b.
6. "O Lord, give ear unto my prayer" (verse anthem). f. 39.
7. "O God, thou art my God" (verse anthem). f. 44b.
8. "I will seek unto God" (verse anthem, with 5-part chorus). f. 51b.
9. "Have mercy on me, O God, after thy great goodness" (solo anthem). f. 55b.
10. "Let God arise" (verse anthem, with 5-part chorus). f. 65b.
11. "O give thanks unto the Lord and call" (verse anthem, with organ part). f. 76.
12. "Lord, let me know my end." f. 85b.
13. "My soul truly waiteth still upon God" (solo anthem). f. 89b.
14. "Acquaint thyself with God" (solo anthem). f. 95b.
15. "O Lord, our governour" (verse anthem, with 5-part chorus). f. 100.
16. "I will magnifie thee, O God" (verse anthem). f. 107b.
17. "Lord, how are they increased" (solo anthem). f. 113.
18. "O how amiable are thy dwellings" (solo anthem). f. 117b.

The whole of the above Anthems, besides several others, are in Add. 17850, which is also in the hand of the composer, and is probably the original MS. At the end (f. 127b) is a Chant, also by Dr. Greene.

Additional 17847.

Paper; ff. 100. Early 18th cent. Folio. Presented, in 1849, by Vincent Novello.

ANTHEMS, in score, by Dr. William Croft. In several different hands.

1. "I will sing unto y^e^ Lord as long as I live" (verse anthem). f. 2.
2. "I will always give thanks" (verse anthem). "The words . . . given to me by . . . Queen Anne, and performed att S^t^ Pauls upon Thanksgiveing Day." With the names of the soloists, Elford, Freeman, and Gates, filled in by the composer. f. 5.
3. "Sing unto the Lord and praise his name" (verse anthem). f. 13.
4. "O Lord God of my salvation" (verse anthem). f. 18b.
5. "Praise the Lord, O my soul, O Lord my God" (verse anthem). f. 22b.
6. "O Lord God of my salvation" (not the same as no. 4); with *autograph* alteration. f. 27.
7. "O praise the Lord, all ye heathen" (verse anthem). f. 30b.
8. "Deliver us, O Lord our God" (verse anthem). f. 32b.
9. "The Earth is the Lord's" (solo anthem), "compos^d^ for y^e^ famous Mr. Elford." f. 38.
10. "Blessed is the people, O Lord" (verse anthem). f. 41b.
11. "I waited patiently" (verse anthem), "compos^d^ for Tho. Gethin, when one of y^e^ children of Her Majest^s^ Chapell." f. 47.
12. "The Lord is my light" (verse anthem). f. 50b.
13. "O clap your hands together" (verse anthem). f. 58b.
14. "I will magnifie thee, O Lord" (solo anthem). f. 65b.
15. "O come, let us sing unto the Lord" (verse anthem). f. 70b.
16. "Behold, now praise the Lord"

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(verse anthem); with a few bars of symphony for the organ, in the hand of the composer. f. 74b.
17. "Help us, O God of our salvation" (solo anthem); the first part *autograph*. f. 78.
18. "Let him fly from evill" (verse anthem), being Part III of the "Union" anthem, of which the other two parts were composed by Dr. Blow and Jer. Clark. *Autograph*. f. 81.
19. "Teach me, O Lord, the way" (verse anthem). Imperfect. *Autograph*. f. 85.
20. "I will magnifie thee, O Lord" (solo anthem), for "Mr. Elford." Different from no. 14. f. 90.
21. "Behold, God is my salvation" (verse anthem). *Autograph*. f. 95.

Additional 17848, ff. 2–8, 52b–142.

Paper; early 18th–19th centt. Oblong folio. Presented, in 1849, by Vincent Novello. There are also two Morning Services, described elsewhere.

ANTHEMS, in score, by Dr. William Croft. In several different hands, nos. 5–9 being in that of Vincent Novello and copied from a MS. formerly in the possession of James Bartleman. Nos. 10–17 are from MSS. formerly belonging to William Shield.

1. "Preserve me, O God" (solo anthem); with a few alterations in the hand of the composer, followed by an organ part almost entirely *autograph*. ff. 2, 6. There is another copy in the hand of Vincent Novello at f. 100.
2. "Let my complaint come before thee" (solo anthem). f. 52b.
3. "Praise the Lord, O my Soul, O Lord" (verse anthem). f. 57.
4. "Blessed is the people, O Lord" (verse anthem). f. 71.
5. "The Lord is king, the earth may be glad" (solo anthem). f. 79.
6. "The Lord hath appeared for us" (verse anthem), copied from the original. f. 83.
7. "I will magnify thee, O Lord, for thou" (solo anthem). f. 92.
8. "O give thanks unto the Lord and call" (solo anthem). Different from Add. 17846. f. 97.
9. "Help, Lord, for the Godly man ceaseth" (for 5 voices). f. 103.
10. "The Lord is my Light" (verse anthem). f. 105.
11. "O clap your hands" (verse anthem). f. 113.
12. "I will magnify thee, O Lord" (verse anthem). Different from no. 7. f. 121.
13. "Behold, now praise the Lord" (verse anthem). f. 126.
14. "O sing unto the Lord a new song" (verse anthem). Copied from the original. f. 130.
15. "Help us, O God of our salvation" (verse anthem). Copied from the original in Add. 17847, f. 78. f. 132.
16. "Let him fly from evil." Pt. III of the "Union" anthem. Copied from the original in Add. 17847, f. 81. f. 134.
17. "Behold, God is my salvation" (verse anthem). Copied from the original in Add. 17847, f. 95. f. 137.

Additional 17850, ff. 38b–206.

Paper; early 18th cent. Large folio. Belonged to William Gorton, Dr. Greene, Dr. Boyce, Marmaduke Overend (1779), Joseph Corfe of Salisbury (1791), Dr. S. Arnold (1791-1802), W. Russell (1803), George Gwilt, Vincent Novello (1849). At the beginning are Hymns by William Gorton, and at the end a Motet by Greene, described elsewhere.

ANTHEMS, in score, by Dr. Maurice Greene. Nos. 1–16 appear to be *autograph*. Nos. 17–26 are in a hand resembling that of Dr. Boyce,

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some of the marks of expression being apparently added by the composer.

1. "The Lord is my strength and my song" (verse anthem). f. 38b.
2. "God is our hope and strength" (verse anthem, with 6-part chorus). f. 44.
3. "I will give thanks unto thee, O Lord, with my whole heart" (verse anthem). f. 53.
4. "I will allway give thanks unto the Lord" (verse anthem). f. 61.
5. "Hear my prayer, O God, and hide not thy self" (verse anthem). f. 68.
6. "Acquaint thy self with God" (solo anthem). f. 72b.
7. "Lord, how are they increased" (solo anthem). f. 76b.
8. "My soul truly waiteth still upon God" (solo anthem). f. 81.
9. "O Lord, give ear unto my prayer" (verse anthem). f. 87b.
10. "O God, thou art my God" (verse anthem). f. 93b.
11. "I will seek unto God" (verse anthem, with 5-part chorus). f. 99b.
12. "Have mercy on me, O God, after thy great goodness" (solo anthem). f. 104b.
13. "Let God arise" (verse anthem, with 5-part chorus). f. 111.
14. "O give thanks unto the Lord and call" (verse anthem). f. 120.
15. "O sing unto the Lord a new song" (5 voices). f. 128b.
16. "Lord, let me know my End." f. 137b.
17. "O Lord, our Governour" (verse anthem, with 5-part chorus). f. 142.
18. "I will magnifie thee, O God" (verse anthem). f. 147b.
19. "O how amiable are thy dwellings" (solo anthem, with 5-part chorus). f. 151b.
20. "O give thanks unto y^{e} Lord, let them give thanks" (verse anthem). f. 156b.
21. "The Lord, ev'n y^{e} most mighty God" (solo anthem). f. 163.
22. "Behold, I bring you glad tidings" (solo anthem, with 6-part chorus). Made for Christmas Day, 1728. f. 167b.
23. "The King shall rejoyce" (verse anthem). f. 175b.
24. "Thou, O God, art praised in Sion" (verse anthem). f. 183b.
25. "Like as y^{e} hart" (verse anthem). f. 188b.
26. "Hear my crying, O God" (verse anthem). f. 194.
27. "O God of my Righteousness" (verse anthem). f. 199.
28. "Hear, O Lord, and consider my complaint" (solo anthem). f. 203b.

Additional 17851.

Paper; ff. 75. Early 18th cent. Quarto. Presented, in 1849, by Vincent Novello, who bought it at the sale of [J.] Horsfall, chorister at Westminster Abbey (d. 1817).

THREE FULL ANTHEMS, with accompaniment for orchestra, in full score, by Dr. Maurice Greene; the last two *autograph*.

1. "Sing praises unto y^{e} Lord, O yee saints." f. 2.
2. "All thy works praise Thee." The names of the soloists, Gates, Hughs, and Wesly, are appended. f. 17.
3. "Sing we merrily." f. 40.

Additional 29430, f. 54.

Paper; early 18th cent. Small folio. For a further description of the MS., see under Services.

"MY song shall be always of the loving-kindness of the Lord," for a solo voice with chorus. By Henry Purcell.

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Additional 30933, ff. 113–135 *passim*.

Paper; early 18th cent. Folio. For a further description of the MS., see under Services.

ANTHEMS, in score, interspersed among some Services forming Vol. III of the collection made by William Flackton of Canterbury (see above, p. 41).

1. "All people" (5 voices). "Matthew Lock." f. 113.
2. "The Lord is King" (organ part). "Danl. Henstridge." *Autograph.* f. 120b.
3. "Be not thou afraid" (first few bars only). Anonymous. f. 121b.
4. "And mine eyes" (canon), from "Save me, O God." "Henry Pursoll." f. 133b.
5. "Deliver me from mine enemies" (6 voices). By R. Parsons. f. 135.

Additional 31405, ff. 1–133.

Paper; early 18th cent. Folio. Some leaves have been lost after ff. 69 and 133. The MS. also contains Songs from Operas, Odes, etc., described elsewhere.

ANTHEMS written in several different, but nearly contemporary, hands, in score.

1. "O God, Thou art my God." "Hy. Purcell." ff. 1, 38.
2. "O God, thou hast cast us out" (for 6 voices). By the same. f. 3.
3. "Hosanna to y^e^ Son of David" (for 6 voices). By O. Gibbons. f. 6.
4. "Lift up your heads" (for 6 voices). [By the same.] f. 8.
5. "Behold, itt is Christ." "Hooper." f. 10.
6. "O God, wherefor art thou Absent." "Blow." f. 11.
7. "God is our hope" (for 8 voices). [By the same.] f. 13.
8. "Thy holy city": the same as "Bow thine ear" (for 5 voices). By Byrd. f. 16b.
9. "O give thanks unto y^e^ Lord, for he is gracious" (for 6 voices). By Aldrich. f. 18b.
10. "Out of y^e^ deep" (for 6 voices). "Morley." f. 20.
11. "Out of y^e^ deep." "Aldrich." f. 22b.
12. "Allmighty and euerlasting God." "[O.] Gibbons." f. 24.
13. "Almighty God, which by y^e^ leading of A Star" (verse anthem, with 6-part chorus and symphony for organ). "Bull." f. 25.
14. "Preuent us, O Lord" (for 5 voices). "Bird." f. 28b.
15. "O Lord, I bow the knees" (for 5 voices). "[W.] Munday." f. 30b.
16. "They that go down to y^e^ sea" (solo anthem). "[H.] Purcell." f. 34.
17. "Give thanks unto y^e^ Lord" (with symphonies, etc.). "Fiocco." f. 42.
18. "Clap your hands" (with symphonies, etc.). "Fiocco" (? adapted by Nalson). f. 52.
19. "Lord, thou hast been our Refuge." "Turner." f. 64.
20. "The way of God" (? verse anthem). *Imperfect.* By H. Purcell. f. 68.
21. ["The Lord is King, be the people never so impatient."] *Imperfect* at the beginning. "D^r^ Croft." f. 70.
22. "We waite for thy loving kindness" (verse anthem). [By the same.] f. 73.
23. "O Lord, thou has searched me out" (verse anthem). By the same. f. 79.
24. "This is y^e^ day which y^e^ Lord hath made" (verse anthem). By the same. *Imperfect.* The names of the singers, Hughes, [Richard] Elford (d. 1714), [Bernard] Gates, Weely, [John] Church, and Freeman, are added in the same hand. f. 92.

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25. "I will lift up mine eyes" (solo anthem). Anonymous. f. 100.
26. "Ponder my words" (verse anthem). "C. Shode" or "Shoele." f. 104.
27. "O Lord, turn thy wrath away" (for 5 voices). By Byrd. f. 111.
28. "The Lord is a sun"; anthem "performed att y^e^ King's Coronation, 1714." In full score. By Croft. In the same hand as nos. 21–24. f. 118.
29. "O Lord, rebuke me not" (for 6 voices). *Imperfect.* By the same. f. 128.

Additional 31444, 31445, *passim.*

Paper; early 18th cent. Small folio. The same volumes also contain two Services and a Motet, described elsewhere.

ANTHEMS, some of them with instrumental symphonies, in score.

31444. VOL. I.

1. "Give y^e^ king thy judgments" (solo anthem). "Aldritch." f. 29.
2. "The wayes of Syon doe mourn" (verse anthem). "Wise." f. 33.
3. "The Lord hath declared" (verse anthem). "Tudway." f. 36.
4. "We will rejoyce" (verse anthem). "Blow." "Composed for the Thanksgiving Day for the discovery of the plot against the King's life. Performed Thursday 16 of April, 1695." f. 42.
5. "Turn Thee unto me, O Lord" (solo anthem). By the same. f. 49.
6. "Thy Righteousness, O God" (verse anthem). By the same. f. 52.
7. "Blessed is y^e^ man that feareth" (verse anthem, with instrumental prelude, *etc.*). By the same. f. 63.
8. "I waited patiently" (verse anthem). By the same. f. 77.
9. "Bring vnto y^e^ Lord" (verse anthem). By the same. f. 83.
10. "God is our hope" (verse anthem). By the same. f. 88.
11. "Praise the Lord, O my soul" (6 voices). By the same. "Composed vpon the Peace . . . . 1697." f. 95.
12. "Lord, remember David" (5 voices). By the same. "Composed for y^e^ opening of y^e^ new chappell att Whitehall, December y^e^ 9th (1698)." f. 101.
13. "My heart rejoyceth" (verse anthem). "Norris." f. 108.
14. "Man that is born" (verse anthem)." "T. T[udway]." f. 119.
15. "I am y^e^ resurrection." [By the same.] f. 125.
16. "The Lord hear thee" (verse anthem, with 5-part chorus, symphonies, *etc.*). By the same. f. 127.
17. "Blessed is the man that hath not walked" (solo anthem, with 5-part chorus, symphonies, *etc.*). "Blow." f. 145b.
18. "O give thanks unto the Lord and call" (verse anthem, with symphonies, *etc.*). By the same. f. 152b.
19. "As on Euphrates" (3 voices). By the same. f. 162b.
20. "How doth the City sit solitary" (3 voices). By the same. f. 165.
21. "Cry aloud and spare not" (3 voices). By the same. f. 168b.
22. "O Lord, Thou hast searched" (verse anthem). By the same. f. 173b.
23. "Is it true that God" (verse anthem, preceded by organ part). "Tudway." "Sung to the Queen at the opening of her chappel at Windsore, July 13, 1702." (See Harl. 7341, f. 35). f. 178b.
24. "Lord, thou hast been gracious" (verse, with 5-part chorus). "Blow." f. 184.
25. "By the waters of Babylon" (verse anthem). "Hen. Hall." f. 189.
26. "How are y^e^ mighty fal'n" (verse anthem). "Wise." f. 194b.
27. "Behold, God is my salvation" (verse anthem). "Tudway." f. 198.
28. "I will sing a new song." "Wise." f. 202b.
29. "Thou knowest, Lord, the secrets." "Hen. Purcell." "Sung at Queen Mary's Funerall, March 5, 169$\frac{4}{5}$." f. 208.

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31445. Vol. II.

30. "God spake sometimes in vissions" (8 voices, with instrumental symphony, *etc.*). "Blow." f. 3.
31. "Praise the Lord, O my soul—O Lord" (solo anthem, with symphonies, *etc.*). "Hen. Purcell." f. 37.
32. "Blessed is y^e^ man that feareth" (verse anthem). By the same. f. 46b.
33. "Sing we merrily" (verse anthem). "Dr. Tudway." f. 53.
34. "Blessed are those that are undefiled" (solo anthem). "Norris." f. 57.
35. "Hold not thy tongue" (verse anthem, with Prelude, *etc.*). "Dr. Turner." f. 62.
36. "O sing praises" (verse anthem, with symphony, *etc.*). By the same. f. 72b.
37. "God sheweth me his goodness" (verse anthem, with 5-part chorus and symphonies, *etc.*). By the same. f. 80b.
38. "O praise y^e^ Lord, for it is a good thing" (verse anthem, with symphonies, *etc.*). By the same. f. 92.
39. "Hear, O heav'ns" (solo anthem). "Humphris." f. 98.
40. "I am well pleased" (solo anthem). "Dan. Purcell." f. 102.
41. "They that goe down" (solo anthem, with symphony, *etc.*). "[H.] Purcell." f. 109.
42. "Rejoyce in the Lord" ("Bell" anthem). By the same. f. 117.
43. "Turn us againe, O God" (verse anthem). "Blow." f. 123.
44. "Why doe y^e^ heathen so furiously rage" (verse anthem). By the same. f. 129b.
45. "Deliver me from mine Enemies" (verse anthem). "Turner." f. 135b.
46. "I was glad" (verse anthem). "Blow." "Made Oct^r^ y^e^ 15, 1697, att Hamton town for the opening of S^t^ Paul's Cathederall." f. 141b.
47. "O give thanks unto the Lord, for he is gracious" (verse anthem). "[H.] Purcell." f. 156b.
48. "O sing unto God" (verse anthem). "Blow." f. 165.
49. "Praise y^e^ Lord, yee Servants" (verse anthem). "Phil. Hart." f. 171.
50. "I will give thanks unto thee" (verse anthem). "Norris." f. 178.
51. "God sheweth me his goodness" (verse anthem). By the same. f. 186.

Additional 31453, ff. 189–191.

Paper; early 18th cent. Small folio. For the rest of the volume, see under Operas.

"A Dialogue betwixt Saul and y^e^ Witch of Endor," beginning "In guiltie night," with 3-part chorus and figured bass. By Ben[jamin] Lamb.

Additional 31461, *passim*.

Paper; early 18th cent. Quarto. Bookplate of "James Kent, Trin. Coll. Camb.," and his signature on f. 2. The MS. also contains Canons (sacred), Duets, a Motet, and Songs, described elsewhere.

Anthems, mostly with a figured bass, in score. Unless the contrary is stated, they are for solo and in the hand of Daniel Purcell (d. 1717); most of them also appear to be his composition, though his name is not appended in all cases.

1. "Sing unto God, O yee Kingdoms" (with 5-part chorus). "Dr. Croft." f. 6.
2. "Praise the Lord, O my soul, and all." By D. Purcell. f. 13b.
3. "My God, my God, look upon me."

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By the same. f. 21.
4. "In thee, O Lord, have I put my trust." By the same. f. 27.
5. "It is a good thing to give thanks." [By the same?]. f. 31.
6. "Lord, thou hast searched me" (with chorus). By the same. f. 35.
7. "Lord, rebuke me not" (with chorus). By the same. f. 39.
8. "Have mercy upon me, O God, after." [By the same?]. f. 43.
9. "I will sing unto the Lord as long." (With chorus at the end in a different hand). By the same. ff. 48b, 52b.
10. "O let my mouth be filled." "Daniel Purcell." In James Kent's hand. f. 54.
11. "My song shall be alway." By Henry Purcell. In the same hand. f. 58.
12. "Blessed is he whose unrighteousness." By Daniel Purcell(?). f. 62b.
13. "Lord, let me know my end." [By the same?] f. 70b.
14. "Give the King thy judgments" (verse anthem, with 5-part chorus). "Dr. Croft, July 18, 1727, his last anthem." In a different hand. f. 102b.

Additional 31443, ff. 66–196.

Paper; about 1700. Small folio. Belonged to Dr. Philip Hayes, and to Dr. William Horsley. The Services are described elsewhere.

ANTHEMS and Services, in score. The Anthems are:—

1. "I am the resurrection." "John Ferabosco, organist of Ely." f. 66.
2. "Man that is born of woman." By the same. f. 67b.
3. "I heard a voice." By the same. f. 69b.

Nos. 1–3 form the Burial Service.

4. "Wipe away my sins" (5 voices). "Tallis." f. 135.
5. "Out of the Deep" (6 voices). "Tho. Morley." f. 141.
6. "Lord, in thy rage rebuke me not" (3 voices). "W. Bird." f. 145.
7. "Save me, O God, for thy names sake" (5 voices). "Henry Purcell." f. 147.
8. "With all our hearts and mouths" (5 voices). "Tallis." f. 150.
9. "Almighty God, the Fountain" (5 voices). "Tomkins." f. 153.
10. "Blessed be thy name" (5 voices). "Tallis." f. 158b.
11. "Deliver us, O Lord," with a second part beg. "Blessed be the Lord God of Israel." "[O.] Gibbons." f. 160b.
12. "O Lord, give thy holy Spirit." "Tallis." f. 164.
13. "O thou God Almighty." "Edmund Hooper." f. 166.
14. "O Lord, the worlds Saviour." "Wm. Mundy." f. 168.
15. "I lift my heart to thee" (5 voices). "Dr. Tye." f. 171.
16. "Behold, I bring you glad tidings" (5 voices). "Orl. Gibbons." f. 175b.
17. "If ye be risen again" (verse anthem, with 5-part chorus). By the same. f. 181b.
18. "Blessed are all they that fear" (solo anthem, with 7-part chorus). By the same. f. 186b.

Additional 31459.

Paper; ff. 89. A.D. 1702–1705. Quarto.

VERSE ANTHEMS, in score, in the hand of Thomas Tudway (Mus. Doc. 1705).

1. "Wee will reioyce in thy salvation." "Dr. Blow." f. 2b.
2. "O sing unto God and sing praises." By the same. f. 9.
3. "O Lord, my God, why hast thou forsaken me." "Pell. Humphres." f. 15.

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4. "I will love the, O Lord, my streng[t]h." "Quarles." f. 20b.
5. "I will lift up mine eyes." "Tudway." "Sung to y^e^ Queen at the Bath." f. 26.
6. "Is it true that God." By the same. "Sung to the Queen at the opening of her Chappel at Windsor, July y^e^ 13th, 1702." f. 29.
7. "Sing, O heau'ns." By the same. f. 84.

Additional 22099, ff. 26b–90 *passim*.

Paper; about 1704–1707. Folio. For the rest of the contents, see under Operas.

ANTHEMS, in score, most of them with a bass. In Nos. 6–15 the harmonies in the choruses are not filled in.

1. "I will lift up my eyes" (verse anthem, with the choruses omitted). "Weldon." f. 26b.
2. "Thy way, O God, is holy" (full anthem). Imperfect. "H. P[urcell]." f. 27b.
3. "O praise the Lord, for it is a good thing" (short anthem for 3 voices). "Weldon." f. 35.
4. "O Lord, grant the Queen" (5 voices). "Dr. Aldrich." f. 55b.
5. "The Lord is King and hath put on glorious apparel" (solo anthem). By the same. f. 78b.
6. "I waited patiently" (solo anthem). By the same. f. 79b.
7. "Praise the Lord, O yee his servants" (solo anthem). By the same. f. 82.
8. "Turn thee unto me" (verse anthem). "Dr. Blow." f. 83b.
9. "O Give thanks unto the Lord, for he is gracious" (full anthem). "Dr. Aldrich." f. 85.
10. "Oh how amiable are thy dwellings" (full anthem). Adapted by the same. f. 85b.
11. My song shall be always" (3 voices —apparently incomplete). "Crofts." f. 87.
12. "O praise God in his holiness" (3 voices—apparently incomplete). "Weldon." f. 87.
13. "Sing unto the Lord a new song, rejoyce" (2 parts only). "Church." f. 87b.
14. "Arise, thy light is come" (solo anthem, with chorus in compressed score). "Dr. Turner." f. 87b.
15. "In guilty night" (dialogue for 3 voices, with 3-part chorus). "H. P[urcell]." f. 88b.

Additional 30860.

Paper; ff. 8. A.D. 1707. Folio.

"UNTO Thee will I cry": verse Anthem, with figured bass, in score, stated by T. Crampton (by whom the MS. was purchased in 1878) to be by James Hesletine, *i.e.* Heseltine, organist of Durham Cathedral. *Autograph.* "Sept^r^ y^e^ 17^th^, 1707."

Additional 31586.

Paper; ff. 74. About 1710 (see f. 23). Folio. On f. 91b is the name of Thomas Burlyson.

ANTHEMS, with figured bass, in score, by Dr. [Philip] Falle, prebendary of Durham. *Autograph.* Those not otherwise described are for a solo voice, with 4-part chorus.

1. "I saw the Lord sitting upon a Throne." f. 2.
2. "Give me neither Poverty nor Riches" (full anthem). f. 8.

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3. "O Death, how bitter is the remembrance of thee" (solo, with 3-part chorus). f. 11.
4. "In the Lord put I my Trust" (2 voices). f. 15.
5. "Thou that hearest the Pray'r" (full). f. 21.
6. "Hear, O thou Sheppard of Israel" (full anthem, followed by an alternative verse to the middle portion, and a separate 2nd treble part). "Set to Musick upon Occasion of Dr. Sacheverel's Tryal [1710] . . . may properly be used at a Visitation of the Bishop," *etc.* ff. 23, 38, 40.
7. "If the Lord had not helped me" (solo, without chorus). f. 43.
8. "The Lord is gracious" (2 voices). f. 45b.
9. "Thou shewest us wonderful things" (full). "Thanksgiving for Rain and a plentiful Harvest." f. 56b.
10. "Tell ye the daughter of Sion." For Palm Sunday, *etc.* f. 62.
11. "Have mercy upon me, O God, after thy great goodness." f. 70.
12. "Tho' I speak with the Tongues of Men and of Angels." f. 75.
13. "If thou, Lord, wilt be extreme"; described by the composer as a "Motetto." f. 82.
14. "Come, ye children, and hearken" (solo, with 2-part chorus). f. 93.

Harley 7337–7342, *passim*.

Paper; A.D. 1715–1720. Six volumes. Quarto. The Services are described elsewhere.

"A COLLECTION of the most celebrated Services and Anthems used in the Church of England from the Reformation to the Restauration of K. Charles II. Composed by the best masters, and collected by Thomas Tudway, D.M., Musick-Professor to the University of Cambridge, A.D. MDCCXV," afterwards brought down to the end of Queen Anne's reign. In score.

In a short introduction addressed to Edward, Lord Harley [2nd Earl of Oxford, 1724], for whom the music was transcribed, Dr. Tudway makes special mention of Tallis, Byrd, and Orlando Gibbons.

Harley 7337. Vol. I (ff. 196). "Ancient Church Musick from the Reformation to the Restauration of King Charles y^e^ 2nd." The Anthems included are:—

1. "I call and cry to thee, O Lord" (5 parts); originally written (as well as the three following) to Latin words. "Tho. Tallis." f. 25b.
2. "Wipe away my sins" (5 parts). By the same. f. 28b.
3. "With all our hearts and mouths" (full anthem, in 5 parts). By the same. f. 34.
4. "O Lord, give thy holy spirit." By the same. f. 36b.
5. "Sing joyfully unto God" (6 parts). "Bird." f. 54.
6. "O Lord, turn thy wrath away from us" (5 voices), divided into two parts, the second beg. "Bow thine ear, O Lord" (printed in Boyce's *Cathedral Music* as a separate anthem). Originally written to Latin words. By the same. ff. 57, 60.
7. "O Lord, make thy servant, our sou'raign Lord y^e^ King" (full anthem, in 5 parts). By the same. f. 63.
8. "Save me, O God, for thy name sake" (full anthem, in 5 parts). By the same. f. 65.
9. "Prevent us, O Lord, in all our doings" (full anthem). By the same. f. 67b.
10. "Discomfit them, O Lord" (5 parts). Performed "On y^e^ occasion of y^e^ Spanish invasion in 1588." "Tallis." f. 68b.
11. "Almighty God, who by y^e^ leading of a starr" (verse anthem, in 5 parts,

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with organ part). Published by Boyce with different words. "Dr. Bull, 1592." f. 76b.

12. "O come hither and harken" (5 parts). "John Amner." f. 113b.
13. "Christ, rising again from y^e^ dead." By the same, "1636." f. 117.
14. "O Lord, I bow y^e^ knees of my heart" (5 parts). "William Mundy." f. 119.
15. "O Lord, encrease my faith" (full anthem). "Orlando Gibbons." f. 135.
16. "Why art thou so heavy" (full anthem). By the same. f. 136.
17. "Behold, thou hast made my days" (verse anthem). By the same. f. 137.
18–20. "I am y^e^ resurrection and the life," "Man that is born of a woman," and "I heard a voice from Heav'n": "the Funerall or Dirge Anthems usually perform'd at Westminster Abby." "Tho. Morley." ff. 174b, 176, 176b.
21. "O give thanks unto y^e^ Lord" (5 parts). "Dr. Giles." f. 177b.
22. "Allmighty God, y^e^ Fountain" (5 parts). "Tho. Tomkins." f. 180.
23. "Behold, it is Christ" (5 parts). "[Edmund] Hooper." f. 183b.
24. "Hear my prayer, O God." "Adrian Batten." (Published with an additional part by Boyce.) Not identical with Add. 30478, f. 14, though it ends like that anthem. f. 185b.
25. "Put me not to rebuke." "Henry Loosmoor." f. 187.
26. "The Lord is my light" (verse anthem). "Henry [should be William] Laws." f. 188b.

Harley 7338. Vol. II (ff. 254). "A Collection of . . . Services and Anthems, both ancient and modern . . . beginning at the Restauration of K. Charles II. . . . collected . . . A.D. MDCCXVI." Preceded by another introduction to Lord Harley, giving an account of the innovations made by Charles II in the royal Chapel and of their influence on Cathedral Music. The Anthems included are:—

1. "If y^e^ Lord himself had not been on our side": "An Anthem of Thanksgiving to God for haveing put an end to the Great Rebellion in 1641 by the restauration of the Royall family." "Dr. [William] Child." f. 16b.
2. "Sing we merrily unto God" (8 parts). By the same, "being part of his Exercise at Oxford for his Batchellours degree in Musick in the year 1639." (Publ. by Boyce in 7 parts.) f. 18.
3. "O Lord God, y^e^ Heathen are come into thine inheritance" (full anthem, in 5 parts). Composed by the same, "in y^e^ year 1644 on y^e^ occasion of y^e^ abolishing The Common Prayer and overthrowing y^e^ constitution, both in Church and State." f. 25b.
4. "O praise y^e^ Lord . . . Laud yee y^e^ name of y^e^ Lord" (full anthem, in 5 parts). Composed by the same, "upon the Restauration of the Church and Royall Family in 1660." f. 28b.
5. "Thou art my King, O God" (verse anthem, with symphony). "Pelham Humfreys." f. 48b.
6. "Haste thee, O God" (verse anthem, "with a symphony of Instruments"). By the same. f. 52.
7. "O Lord, my God, why hast thou forsaken me" (verse anthem). By the same. f. 55.
8. "Like as the Hart" (verse anthem, in 3 parts). By the same. f. 58.
9. "By y^e^ waters of Babilon" (verse anthem, in 3 parts, with instrumental symphony, *etc.*). By the same. f. 60b.
10. "O give thanks unto y^e^ Lord, for he is gracious" (verse anthem, "with symphonys and retornellos for Instruments"). By the same. f. 65.
11. "Have mercy upon me, O God" (verse anthem, in 3 parts). By the same. f. 70.
12. "Praise the Lord, O my soul" (full anthem). "Dr. Child." f. 85.
13. "O Lord, grant y^e^ king a long life" (full anthem). By the same, "at y^e^ Restauration." f. 86.

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14. "O Praise y^e^ Lord, laud ye y^e^ name of y^e^ Lord" (with symphonies, *etc.*). "Pelham Humfreys, Servant to . . . Charles y^e^ 2d and master of y^e^ Children of y^e^ Chappell Royall." f. 89b.
15. "Lord, teach us to number our days" ("Funerall or Dirge Anthem" for 3 voices). By the same. f. 94.
16. "O be joyfull in y^e^ Lord" (in 3 parts, with symphony). By the same. f. 96b.
17. "The King shall rejoyce" (with symphonies, *etc.*). By the same. f. 98b.
18. "Hear, O Heav'ns, and give Ear, O Earth" (verse anthem, in 3 parts). By the same. f. 104.
19. "Awake, put on thy strength" (verse anthem, in 3 parts). "Michaell Wise." f. 132.
20. "The wayes of Sion do mourn" (verse anthem, in 2 parts). By the same. f. 135b.
21. "Thou, O God, art praised in Sion" (in 2 parts). "Rev. Dr. Holder." f. 141.
22. "I will arise and go to my Father" (full anthem). "Rev. Dr. Creighton, Canon and Præcentor of Wells." f. 153b.

"The following Anthems [nos. 23–38] were compos'd 1st in Latin. By Carissimi, Palestrina, Stradella, &c. And set to English words by y^e^ Revd. Dr. Aldrich, Dean of X^t^ Church":—

23. "We have heard with our ears." From Palestrina's motet, *Doctor bonus*. f. 154b.
24. "Why art thou so vexed, O my soul. From Palestrina's motet, *Ave Maria*. f. 156b.
25. "My Heart is fixt, O God" (full anthem). From Palestrina's motet, *Nos autem gloriari*. f. 158.
26. "The eye of y^e^ Lord" (full anthem). From Palestrina's motet, *Jesus junxit se*. f. 159b.
27. "O God, y^e^ King of Glory" (full anthem). From Palestrina's motet, *O Rex Gloriæ*. f. 161.
28. "Hold not thy tongue" (full anthem). From Palestrina's motet, *Nativitas tua*. f. 162b.
29. "Give ear, O Lord" (full anthem). f. 164.
30. "Behold, now praise y^e^ Lord" (full anthem, in 5 parts). f. 166.
31. "Hide not thou thy face" (full anthem, in 5 parts). From R. Tarrant. f. 168.
32. "I look for the Lord" (full anthem, in 5 parts). f. 169b.
33. "O Lord, rebuke me not" (full anthem, in 5 parts). Attributed to Mr. Husbands in Add. 17842, f. 60b, and (with different words) to Dr. Matthew White in Vol. iii, f. 84b, of this Collection; but probably by Robert White. f. 171b.
34. "Oh how amiable" (verse anthem, in 2 parts, with 5-part chorus). f. 174.
35. "Haste thee, O Lord" (verse anthem, in 2 parts, with 6-part chorus). From Carissimi's *Jephthah*. f. 177.
36. "For Sion's sake I will not hold my peace" (verse anthem, in 2 and 3 parts, with 5-part chorus). From Carissimi. f. 179.
37. "O pray for y^e^ Peace of Jerusalem" (verse anthem, in 2 and 3 parts). From the same. f. 182b.
38. "I am well pleased" (verse anthem, in 3 parts). From the same. f. 185b.
39. "The Lord said unto my Lord" (solo anthem, with chorus). "By Mr. Jackson, Organist of Wells." f. 204b.
40. "O Lord, I have sinned" (verse anthem). "Compos'd for y^e^ funerall Solemnity of Generall Monk in Westminster Abby, by Dr. John Blow." f. 211.
41. "I said in y^e^ cutting off of my dayes" (verse anthem, in 3 parts, with symphonies, *etc.*). By the same. f. 214.
42. "The Lord is my shepherd" (verse anthem, with symphonies, *etc.*). By the same. f. 218b.
43. "My beloved spake" (verse anthem, with symphonies, *etc.*). "Henry Purcell, Organist and Servant to King

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Charles y^e^ 2d and of St. Peters, Westminster." f. 224.

44. "They that go down to y^e^ Sea" (verse anthem, in 2 parts, with symphonies, *etc.*). By the same. f. 229b.
45. "My Song shall be allway" (solo anthem, with symphonies, *etc.*, and chorus). By the same. f. 233b.
46. "The Lord hear thee in y^e^ day of trouble" (verse anthem, with 5-part chorus and instrumental symphonies). "Dr. Tudway," "being part of his Exercise for his Batchellours of Music's degree in 1681." f. 238.

Harley 7339. Vol. III (ff. 244). Anthems and Services "before and since the Restauration of King Charles the IId, MDCCXVI"; preceded by an introduction alluding briefly to the royal and otherwise distinguished persons who have written music, among whom the collector specially mentions Henry VIII, the Emperor Leopold I, and the Rev. Drs. William Holder, Robert Creighton, and Henry Aldrich. The Anthems included are:—

1. "O Lord, the Maker of all things" (full anthem). "Composed 1st in Latin by Henry VIII and sung in his own Royall Chappell"—formerly attributed to William Mundy, and recently to John Shepherd (see Add. 30478-30479). f. 4b.
2. "O praise y^e^ Lord, all yee heathen" (full anthem, in 12 parts). "By Mr. Thomas Tomkins, Organist to . . . . Charles y^e^ 1st." f. 16.
3. "Glory be to God in y^e^ high'st" (full anthem, in 10 parts). "For X^t^masday." By the same. f. 21.
4. "O God, y^e^ proud are risen up" (8 parts). By the same. f. 23b.
5. "Turn thou us, good Lord" (full anthem, "being a Canon throughout of 4 parts in one"). By the same. f. 28.
6. "O Praise God in his holines" (8 parts). "Dr. [Robert] White, [wrongly described here as] Gentleman of y^e^ Chappell Royall to . . . Charles y^e^ 1st." f. 29b.
7. "The Lord bless us and keep us" (5 parts). "A collect . . . composed by Dr. Matthew White of X^t^ Church, Oxon. 1611"; more probably by Robert White (see Add. 22597, f. 3). The same as no. 33 in vol. ii above. f. 34b.
8. "Deliver me from mine enemies" (full anthem, in 6 parts). "Robert Parsons, one of the Gentlemen of y^e^ Chappell Royall to Queen Elizabeth." f. 36b.
9. "O Lord, grant y^e^ King a long life" (full anthem, in 6 parts). "Mr. Weilks, Servant to . . . . Charles the 1st." f. 38b.
10. "Glory be to God on high" (full anthem). "A Hymn . . . compos'd by Mr. George Loosemore, Organist of Trinity Coll. Cambridge, at y^e^ Restauration." f. 40b.
11. "O praise our God, yee people" (verse anthem, in 3 parts). "Dr. Willm. Holder, Sub Dean of . . . . Charles y^e^ 2d's Chappell Royall." f. 41b.
12. "O Give thanks unto y^e^ Lord" (verse anthem, in 3 parts). "Edward Low, one of y^e^ Organists to King Charles y^e^ 2d at y^e^ Restauration and of Xt Church, Oxon." f. 44.
13. "O Give thanks unto y^e^ Lord" (full anthem in 4 and 5 parts). "Will. Tucker, gentleman of y^e^ Chappell to King Charles y^e^ 2d and Præcentor of y^e^ Abby Church in Westminster." f. 45b.
14. "I will magnify thee, O God" (verse anthem, in 3 parts). By the same. f. 47.
15. "I heard a voice from Heav'n" (solo funeral anthem, with chorus and organ part). "Mr. Jewett of Exeter." f. 49b.
16. "Praise y^e^ Lord, O my soul" (verse anthem, in 3 parts). "Revd. Dr. Creighton, Canon and Præcentor of Wells." f. 61.
17. "Out of y^e^ deep" (full anthem). "Dr. Aldrich." f. 72.

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18. "O praise y^e^ Lord, all yee heathen." By the same. f. 73b.
19. "Sing unto the Lord, O yee Saints" (full anthem, in 4 parts). By the same. f. 74b.
20. "How are y^e^ mighty fall'n" (verse anthem, in 3 parts). "Michaell Wise." f. 96b.
21. "I will sing a new song" (verse anthem). By the same. f. 98b.
22. "O Praise God in his holines" (verse anthem, in 3 parts). By the same. f. 101.
23. "Behold, how good and joyfull" (verse anthem, in 3 parts). By the same. f. 103b.
24. "O praise y^e^ Lord, for it is a good thing" (verse anthem, in 1 and 3 parts, with symphonies). "Dr. Willm. Turner, Gentleman of y^e^ Chappell to King Charles the 2d and of y^e^ choirs of St. Pauls and Westminster." f. 122.
25. "The King shall rejoyce" (verse anthem, in 3 and 4 parts, with symphonies, *etc.*). By the same, "for y^e^ solemnity of St. Cæcilia's Day, 1697." f. 126b.
26. "Hosanna to y^e^ Son of David" (6 parts). "Orlando Gibbons, one of y^e^ Organists to . . . Charles y^e^ first." f. 140b.
27. "O Lord, grant y^e^ King a long life" (5 parts). "Dr. Aldrich." f. 142b.
28. "I will magnify thee, O Lord" (solo anthem, with 5-part chorus and organ part). "Dr. Nathaniell Giles, organist to King James y^e^ first." f. 146.
29. "Behold, how good and joyfull a thing it is" (verse anthem, in 5 parts, with organ part). "John Lugg." f. 149.
30. "Save me, O God" (full anthem). "Dr. John Blow." f. 164.
31. "O Lord God of my salvation" (full anthem, in 8 parts). By the same. f. 165b.
32. "O God, my heart is ready" (full anthem). By the same. f. 169.
33. "And I heard a great voice" (verse anthem, with symphonies, *etc.*). By the same. f. 170b.
34. "The Kings of Tharsis" (verse anthem, with symphonies). By the same. f. 177.
35. "Praise y^e^ Lord, O my soul" (verse anthem for 5 voices). By the same, "compos'd on y^e^ Peace in 1697." f. 180b.
36. "Comfort yee, my people" (verse anthem for 3 voices). "Dr. Aldrich." f. 190b.
37. "Who's this that comes from Edom" (anthem for 1 and 3 voices). By the same. f. 194.
38. "O Lord, our Governour" (solo anthem). By the same. f. 198b.
39. "O God, thou art my God" (solo anthem). By the same. f. 199b.
40. "Have mercy upon me" (solo anthem). By the same. f. 202b.
41. "Rejoyce in y^e^ Lord allway" (the "Bell" anthem, for 3 solo voices, with symphonies, *etc.*). "Henry Purcell, one of y^e^ Organists to King Charles y^e^ 2d And of St. Peters, Westminster." f. 216b.
42. "Praise y^e^ Lord, O my soul" (verse anthem for 2 voices, with symphonies, *etc.*). By the same. f. 221.
43. "I was glad" (verse anthem for 3 voices). By the same. f. 226.
44. "O God, thou art my God" (full anthem). By the same. f. 229.
45. "Lord, how long wilt thou be angry" (full anthem in 5 parts). By the same. f. 231b.
46. "O God, thou hast cast us out" (full anthem in 6 parts). By the same. f. 234.
47. "Save me, O God" (full anthem in 5 parts). By the same. f. 237.
48. "I will allways give thanks" (verse anthem for 3 voices, with symphony). Written jointly by Humfrey, Blow, and Turner, and known as the "Club" anthem (see Tudway's note before it). f. 239b.

Harley 7340. Vol. IV (ff. 268). "Services and Anthems . . . . from y^e^ Reformation . . . . down to y^e^ Accession of Queen Anne . . . . [collected] A.D. MDCC[X]VII"; preceded by a short introduction treating

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chiefly of the composition and rendering of church music. The Anthems are :—

1. "O sing unto y^e^ Lord a new song" (full anthem in 7 parts). "John Amner, Organist and Master of y^e^ Boys of y^e^ cathedrall church at Ely . . . 1609." f. 18.
2. "Lord, I am not highminded" (full anthem in 5 parts). By the same. f. 24.
3. "Remember not, Lord, our offences" (full anthem in 5 parts). By the same. f. 26b.
4. "O God, be mercifull unto us" (full anthem). "Dr. Tye, 1545." f. 28b.
5. "O Allmighty God, mercifully hear" (full anthem). "Mr. [Thomas] Barcroft, Organist of Ely, 1585." Probably written originally to Latin words. f. 31.
6. "Lift up your heads" (full anthem in 6 parts). "Orlando Gibbons, Organist to King Charles y^e^ 1st and Master of y^e^ Children of his Chappell." f. 32.
7. "O Lord Allmighty, thou God of Israell" (full anthem). "Compos'd by Mr. [John] Farrant, in King Charles y^e^ 1st time." f. 34b.
8. "I am y^e^ resurrection and y^e^ Life" (verse anthem, with 6-part chorus). "Tho. Wilkinson." f. 36b.
9. "Praise y^e^ Lord, O my soul" (full anthem). "Mr. Laud." f. 39.
10. "Haste thee, O God" (full anthem in 4 parts). Said here to be "compos'd by Tho. Shepherd in King James y^e^ 1st time," but generally attributed to John Shepherd, Mus. Doc., Oxon., 1554. f. 40.
11. "Teach me thy way, O Lord" (full anthem). "Mr. [William] Fox" [organist of Ely]. f. 41b.
12. "Have mercy upon me, O God" (full anthem). "Mr. Gibbs, Organist of Norwich, . . . 1635." (The *Catalogue of Ancient Choral Services, etc.*, at Ely, says "Richard [or John] Gibbs.") f. 42.
13. "Lord, for thy tender mercys sake" (full anthem). "Composed [altered ?] by Mr. Hilton," but generally attributed to Richard Farrant. f. 43.
14. "God, who hast prepared" (full anthem). "Mr. Mudd" ("Thomas or John," according to the Ely Cathedral *Catalogue*). f. 43b.
15. "O Lord God of my salvation" (full anthem). "Tho. Wilkinson." f. 44b.
16. "Almighty God, which hast given" (full anthem in 5 parts). "Edmund Hooper." f. 54.
17. "O Lord, deliver me" (full anthem in 5 parts). "Dr. Christopher Tye, servant to . . . Queen Elizabeth." f. 56b.
18. Sing, O heav'ns" (full anthem in 7 parts). "John Amner." f. 59.
19. "Behold, how good and joyfull a thing" (full anthem). "John Hutchinson, Organist of Durham in y^e^ reigne of King James y^e^ 1^st^." f. 63b.
20. "When y^e^ Son of man" (anthem in 5 parts, with instruments). "Matthew Lock, Composer of the Chappell to King Charles y^e^ 2^d^ and organist to Queen Catherine." f. 75.
21. "Sing unto y^e^ Lord, O yee saints" (verse anthem, with symphonies, *etc.*). By the same. f. 79b.
22. "How long wilt thou forget me, O Lord" (verse anthem for 2 voices). "Dr. Christopher Gibbons, one of y^e^ Organists of his majestys chappells Royall at y^e^ Restauration, and of St. Peters, Westminster." f. 91b.
23. "I beheld and loe" (anthem in 6 parts, with instruments). "Dr. John Blow, Organist and Master of y^e^ Children of . . . Charles y^e^ 2^ds^ Chappell, and Organist of St. Peters, Westminster. f. 105.
24. "O sing unto God" (verse anthem for 3 voices). By the same. f. 109b.
25. "Why do y^e^ Heathen" (verse anthem for 3 voices). By the same. f. 114.
26. "We will rejoyce in thy Salvation" (verse anthem for 3 voices). By the same. "For the thanksgiving of y^e^ Rye [House] plot." f. 119.
27. "O Lord, thou hast searched"

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(verse anthem for 2 basses). By the same. f. 123b.
28. "Thy righteousness, O God" (verse anthem). By the same. f. 126.
29. "God is our hope and strength" (8 parts). By the same. f. 132.
30. "O God, wherfore art thou absent" (full anthem in 5 parts). By the same). f. 138.
31. "O give thanks" (verse anthem). "Henry Purcell." f. 152b.
32. "Behold, I bring you glad tideings" (anthem for Christmas Day, with organ). By the same. f. 158b.
33. "Be mercifull unto me, O God" (verse anthem for 3 voices). By the same. f. 162.
34. "I will love thee, O Lord" (solo anthem for bass). "Dr. Aldrich." f. 175.
35. "The Lord is King" (solo anthem). By the same. f. 178.
36. "Give y^e^ King thy Judgments" (solo anthem). By the same. f. 180.
37. "If y^e^ Lord himself" (verse anthem in 3 parts). By the same. f. 182b.
38. "O Lord, I have heard thy voice" (solo anthem). By the same. f. 185b.
39. "Lord, let me know my end" (verse anthem for 3 voices, with 5-part chorus). "Matthew Lock." f. 189b.
40. "How hath the City sate solitary" (verse anthem for 2 voices, with 2 instrumental parts). "Edward Gibbons, Custos of y^e^ College of Preists Vicars . . . of Exeter, 1611." f. 194.
41. "Not unto us, O Lord" (verse anthem for 8 voices). "Matthew Lock." f. 200.
42. "Let God arise" (verse anthem for 2 voices). "Henry Hall, Organist of Hereford." f. 220.
43. "O Clap your hands" (verse anthem for 3 voices). By the same. f. 222.
44. "By y^e^ waters of Babilon" (verse anthem for 3 voices). By the same. f. 226.
45. "Blessed are those that are undefiled" (solo anthem). "Willm. Norris, one of y^e^ choir and master of y^e^ children of y^e^ Cathedral church at Lincoln." f. 233b.
46. "I will give thanks unto thee, O Lord" (verse anthem). By the same. f. 237.
47. "Allmighty and everlasting God, who hast given" (full anthem). "Robert Wildbore, Organist of Trinity Coll. Camb. 1683." f. 242.
48. "The Earth is the Lords" (verse anthem). "Jeremiah Clark, Organist to . . . Queen Anns Chappell and of St Pauls." f. 243.
49. "I will love thee, O Lord" (verse anthem for 2 voices). By the same. f. 246b.
50. "Praise y^e^ Lord, O Jerusalem" (full anthem). By the same. f. 250.
51. "Bow down thine Ear" (verse anthem for 3 voices). By the same. f. 251b.
52. "The Lord hath declared his Salvation" (verse anthem, with instrumental symphonies, *etc.*). "Composed for . . . Charles y^e^ 2^de^ Chappell on y^e^ Thanksgiving for y^e^ discovery of y^e^ Rye House Conspiracy. By Mr. Tho. Tudway, Organist of Kings Coll. chappell, Camb. 1682." f. 255b.
53. "Blessed is y^e^ man that feareth y^e^ Lord" (funeral anthem for 3 solo voices). "Henry Purcell." f. 260.
54. "Thou knowest, Lord, y^e^ secrets of our Hearts" (full anthem). "Sung at ye funerall . . . of Queen Mary, 169⅔, accompanied with flat mournfull Trumpets. Composed by Mr. Henry Purcell; in Honour to whose Memory the same composition was perform'd y^e^ year following at his own funerall in Westminster Abby." f. 264b.

Harley 7341. Vol. V (ff. 294). "Services and Anthems . . . Compos'd for the most part in the Reigne of . . . Queen Anne. . . . Collected A.D. MDCCXVIII." The Anthems are :—

1. "Is it true that God will dwell with men" (verse anthem for 3 voices). "Dr. Tho. Tudway, designed for y^e^ opening of St. Pauls Church. And sung at y^e^ opening of Kings Coll. Chappell." f. 35.

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2. "Sing we merrily unto God" (verse anthem for 3 voices). By the same. f. 89b.
3. "My God, my God, look upon me" (verse anthem for 3 voices). By the same, "1675." f. 43.
4. "Man that is born of a woman" (verse anthem for 2 voices). By the same. "Compos'd for y^e^ funerall . . . of Dr. Beaumont, Regius Professor, and likewise perform'd [with nos. 5, 6] at y^e^ funeral . . . of y^e^ . . . Marquis of Blandford in Kings Coll. Chappell [1703]." f. 46.
5. "I am y^e^ resurrection" (full anthem). By the same. f. 49.
6. "I heard a voice from Heav'n" (verse anthem for 3 voices). By the same. f. 50b.
7. "I will lift up mine Eyes" (solo anthem). By the same. f. 51b.
8. "Sing, O Heavn's" (verse anthem for 3 voices). By the same. "Sung to y^e^ Queen in her chappell at Windsor." f. 54.
9. "I will sing unto the Lord" (verse anthem of 3 voices). By the same. "Sung to the Queen after the victory at Blenheim [1704]." f. 58.
10. "Thou, O Lord, hast heard" (verse anthem). By the same. "Sung to y^e^ Queen in Kings College Chappell . . . April 16, 1705." f. 62b.
11. "The Queen shall rejoyce" (full anthem). "Dr. William Turner." "Sung at y^e^ Coronation . . . of . . . Queen Ann, Aprill the 23rd, 1702." f. 76b.
12. "Behold, now praise y^e^ Lord" (verse anthem for 3 voices, with symphonies, *etc.*). By the same. "Compos'd in King Charles' time." f. 78b.
13. "Lord, thou hast been our refuge" (verse anthem for 3 voices). By the same. f. 81b.
14. "The Lord is righteous" (solo anthem). By the same. f. 84b.
15. "O Lord, grant y^e^ Queen a long life" (full anthem). "James Hawkins, Organist of the Cathedral Church at Ely." f. 102.
16. "My God, my God, look upon me" (verse anthem for 3 voices). By the same. f. 103b.
17. "Lord, thou art become Gracious" (verse anthem for 2 voices). By the same. f. 108.
18. "Lord, who shall dwell" (verse anthem). By the same. f. 111b.
19. "Bow down thine ear" (full anthem for 6 voices). By the same. f. 116b.
20. "Arise and shine, O daughter of Zion" (verse anthem). "George Holmes, Organist of y^e^ Cathedral church at Lincoln." f. 119b.
21. "I waited patiently" (full anthem). "James Cooper, Organist of the cathedral church in Norwich." f. 127.
22. "Awake up, my glory" (verse anthem for 3 voices, with instruments). "Compos'd by Tho. Wanless, Organist of York, for his Batchelour of Musicks degree, in Cambridge." f. 129.
23. "O Lord God of my Salvation" (full anthem). "Vaughan Richardson, Organist of the Cathedrall Church at Winchester." f. 133b.
24. "O Lord, our Governour" (verse anthem for 3 voices, with symphonies, *etc.*). "John Bishop, Organist of y^e^ College at Winchester." f. 145.
25. "I will give thankes unto thee, O Lord" (verse anthem). "Phillip Hart, Organist . . . of St. Mary Ax in London." f. 158b.
26. "Praise y^e^ Lord, yee Servants" (verse anthem for 3 voices). By the same. f. 164.
27. "Unto thee have I cry'd" (full anthem). "Benjamin Lamb, Organist of Eton College." f. 177.
28. "O worship y^e^ Lord" (verse anthem for 3 voices). By the same. f. 179.
29. "O Lord God of Hosts" (full anthem in 6 parts). "John Goldwin, Organist of St. George's Chappell at Windsor." f. 196b.
30. "Hear me, O God, in y^e^ multitude of thy mercy" (full anthem in 5 parts). By the same. f. 199b.
31. "We will rejoyce in thy Salvation" (full anthem). "Dr. Willm. Croft, Organist and Composer of y^e^ Royall Chappell and of St. Peters, West-

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minster, for y^e^ Thanksgiving on y^e^ 29th of May." f. 202b.

32. "I will sing unto y^e^ Lord" (verse anthem for 2 voices). By the same. f. 206.
33. "Hear, O Lord, and have mercy" (full anthem for 5 voices). "Charles King, Batchellour in Music, Master of y^e^ Children and one of y^e^ choir of St. Pauls." f. 217b.
34. "Hear my crying, O God" (verse anthem for 3 voices). By the same. f. 220.
35. "Sing unto God, O yee Kingdoms" (verse anthem). By the same. f. 224.
36. "I will love thee, O Lord" (verse anthem for 3 voices). "George Holmes, Organist of the Cathedral Church at Lincoln." f. 229b.
37. "O Lord, thou hast cast us out" (verse anthem for 3 voices). "Charles Woolcot." f. 243.
38. "Shew your Selves joyfull" (verse anthem for 3 voices). "John Bowman, Organist of Trinity College, Cambridg." f. 245b.
39. "Praise the Lord, O my soul" (verse anthem for 3 voices). "Dr. Willm. Crofts." f. 249.
40. "I will always give Thanks" (anthem for 3 voices). By the same. f. 255.
41. "O Lord, grant y^e^ Queen" (full anthem). "John Church, one of y^e^ Gentlemen of y^e^ Chappell Royall, Master of y^e^ Boyes, and one of the choir of St. Peters, Westminster." f. 276b.
42. "Righteous art thou, O Lord" (full anthem). By the same. f. 279b.
43. "Praise the Lord, O my Soul" (verse anthem for 3 voices). By the same. "Compos'd for her Majestys Chappell." f. 282.
44. "Lord, thou art become Gracious" (verse anthem for 3 voices). By the same. "Compos'd . . . . for y^e^ 29^th^ of May." f. 285b.
45. "Hear my crying, O God" (full anthem in 6 parts). "John Weldon, one of the Organists and Composers to y^e^ Royall chappell." f. 288b.

Harley 7342. Vol. VI (ff. 383). "Y^e^ most Modern Celebrated Services and Anthems. . . . Compos'd Cheifly in y^e^ Reigne of . . . Queen Anne . . . and Collected MDCCXX." With an introduction by Dr. Tudway, giving a sketch of the history of music, more particularly sacred music, down to his own time. The Anthems are :—

1. "My heart rejoyceth" (verse anthem, with symphonies, *etc.*, for instruments). "Tho. Tudway, for y^e^ Thanksgiving on y^e^ Peace [of Utrecht], perform'd in St Marys Church before y^e^ Vniversity, July y^e^ 7th, 1713." f. 48.
2. "Behold, how good and joyfull" (verse anthem for 3 voices). By the same. "Compos'd for her Majesty chappell on the Thanksgiving for y^e^ Union with Scotland [1707]." f. 64b.
3. "O praise y^e^ Lord, for it is a good thing" (verse anthem for 3 voices). By the same. "Sung to y^e^ Queen on the Thanksgiving for y^e^ victory at Audenard [1708]." f. 69.
4. "Arise, Shine" (verse anthem for 3 voices). By the same. "For the Queens Chappell." f. 74b.
5. "Plead thou my cause, O Lord" (verse anthem for 3 voices). By the same. "For her majesty chappell on y^e^ change of the Ministry and y^e^ insolence of y^e^ Faction therupon." f. 79b.
6. "Give y^e^ Lord y^e^ Honour due" (verse anthem). By the same. "An other . . Thanksgiving for ye Peace." f. 83.
7. "Arise, Shine" (verse anthem, with symphonies, *etc.*, for instruments). "Tho. Rosengrave, Student of X^t^ church, Oxon. [Dublin, according to Burney, in Add. 11589, f. 12b]. An Anthem of Thanksgiving for y^e^ Peace in 1713 . . . compos'd at Venice X^ber^, 1712" (*sic*). f. 88b.
8. "If y^e^ Lord himself" (verse anthem for 4 voices). "Benjamin Lamb, Organist of Eton College. . . . Thanksgiving especially for y^e^ 5^th^ of November." f. 136b.
9. "I will give thanks" (verse anthem).

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By the same, "especially for y^e 29th of May." f. 143b.

10. "Ascribe unto y^e Lord worship" (anthem for 3 basses). "John Goldwin, Organist of St. George's chappell in Windsor Castle." f. 150.
11. "Thy way, O God, is holy" (verse anthem for 3 voices). By the same. f. 153b.
12. "Comfort yee, my people" (verse anthem for 3 voices). "Henry Hall, late Organist of ye Cathedral Church at Hereford." f. 157.
13. "The Souls of the Righteous" (verse anthem for 3 voices). By the same. f. 162b.
14. "Grant, we beseech thee, mercifull Lord" (full anthem in 5 parts). By "y^e Honb^le and Rev^d Mr. Edward Finch, Residentiary and Prebendary of the Cathedrall Church's of Canterbury and York." f. 171b.
15. "Blessed be thou, Lord God of Israell" (full anthem). "James Hawkins, B.M., Organist of y^e Cathedral Church at Ely." f. 184b.
16. "O Lord, my God, I have cryed" (verse anthem for 3 voices). By the same. f. 188.
17. "Blessed is he that considereth" (verse anthem for 3 voices). By the same. f. 191.
18. "O Praise the Lord, for it is a good thing" (verse anthem for 3 voices). "James Hawkins ju^r, Organist of Peterborough." f. 194.
19. "O Praise God in his holines" (verse anthem for 2 voices). "John Goldwin." f. 205.
20. "I will sing unto y^e Lord" (full anthem). By the same. f. 207b.
21. "O be joyfull in God" (verse anthem for 2 voices). By the same. f. 209b.
22. "God is our hope" (with instruments). "Will^m Broderip, Organist of y^e Cathedrall Church at Wells. Compos'd on ye Peace." f. 223b.
23. "O sing unto y^e Lord a new Song" (full anthem in 5 parts). "Maurice Greene, Organist of the Cathedrall Church of St. Pauls." f. 235.
24. "Bow down thine eare" (full anthem in 6 parts). By the same, "Etat. suæ 23." f. 240b.
25. "O God, thou art my God" (solo anthem). By the same. f. 249b.
26. "O give thanks unto y^e Lord" (verse anthem for 2 voices). By the same. f. 253.
27. "Turn thy face from my sins" (full anthem in 5 parts). "John Church." f. 287b.
28. "Blessed are those that are undefiled" (verse anthem for 3 voices). By the same. f. 291.
29. "Mercifull Lord, we beseech thee" (full anthem). "James Hawkins, sometime Organist of St. Johns College, now . . . of y^e Cathedral Church, Ely." f. 296.
30. "Offer y^e sacrifice of righteousnes" (verse anthem). "William Croft, first Organist of y^e Chappell Royall and Master of the children therof." f. 297.
31. "I cry'd unto y^e Lord" (verse anthem). By the same. "Organist . . . and also Composer to the Chappell Royall." f. 304.

A Table of Contents is given at the end of each volume. For a thematic Catalogue, accompanied by critical notes, see parts of vols. vii and ix of Dr. Burney's "Musical Extracts" (Add. 11587, f. 37b to end; 11589, ff. 1–19).

Additional 30308, ff. 17–27.

Paper; about 1718–1720. Folio. For the rest of the volume in which the MS. is contained, see below, p. 65.

"As paints (*sic*) the Hart": No. 8 of the Chandos Anthems, by G. F. Handel. *Autograph.* The vocal parts with a bass for the organ, in score. At the beginning are written, also in Handel's autograph, the names of the singers for whose use this version was apparently

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made, viz. Hughs, Eilfurt [Elford], Whely, and [Bernard?] Gates. A corner of the last page has been torn off, carrying with it the greater part of the last bar.

This version corresponds with the third of the four published by the Händel-Gesellschaft (vol. xxxiv, p. 277, where it is numbered Anthem 6[c]), but is not the same as that published by Arnold as Chandos No. 8. It contains a quartet and chorus "As paints the heart" (*sic*, f. 17), alto solo "Tears are my dayly Food" (f. 19b), followed by another alto solo "Now when I think thereupon" (f. 20), chorus "In the voice of praise" (f. 21), canto and alto duet "Why so full of grief" (f. 22b), and 5-part chorus "Put thy Trust in God" (f. 23b). At the end (f. 26) is an alternative setting (for bass) of the air "Now when I think thereupon," the same as that included in Anthem 6[b] of the above-mentioned collection.

Additional 36268, ff. 53, 51, 68b.

Paper; A.D. 1721. Quarto. On f. 2b is the following note in the hand of [Philip, Baron, afterwards first Earl of,] H[ardwicke]: "May 29th, 1745. This Book was bought at the Sale of the late Earl of Oxford's Library. Note the Chapel at Wimple never was consecrated." For the remainder of the Music written for the same occasion, see under Chants and Services.

VERSE ANTHEMS, with a figured bass for organ, in score, being part of the music composed for the consecration of the Chapel of Edward, Lord Harley, at Wimpole, 31 August, 1721, by Thomas Tudway, "D.M. and Master of y[e] Music in his Lordships Chappell."

1. "O how Amiable are thy dwellings, thou Lord of Host" (*sic*). f. 58.
2. "Is it true that God will dwell with men?" f. 58.
3. "My Heart rejoyceth in y[e] Lord." "An Anthem of Thanksgiving on y[e] peace." With additional symphonies for oboes and strings. f. 68b.

Harley 7343, ff. 9–11, 15–16b.

Paper; A.D. 1724. Small Quarto. Inserted in a Service by the same composer, described elsewhere.

THE WORDS of three Anthems, "compos'd, with Instrumental music, for the consecration of . . . . Lord Harley's Chappell at Wimpole By Thomas Tudway, MD, . . . 1724." For the music, see Add. 36268, above.

1. "Oh how amiable are thy dwellings" (verse). f. 9.
2. "Is it true that God will dwell with men?" (verse). Written before 1718 (see Harley 7841, f. 35). f. 10.
3. "My Heart rejoyceth" (solo). "1713" (see Harley 7342, f. 48). f. 15.

Additional 17852, ff. 11–91.

Paper; after 1728 (see f. 43). Folio. The volume also contains some Organ Music and Services, described elsewhere. Belonged at various times to Gran-

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ville Sharp (see bookplate, f. 2), Jas. Bartleman (1818), and Vincent Novello (1849).

ANTHEMS in score, by Dr. Maurice Greene.

1. "Let God arise" (verse anthem, with 5-part chorus). f. 11.
2. "Have mercy on me, O God, after thy Great Goodness" (solo anthem). "June, 1720." f. 21b.
3. "God is our hope and strength" (verse anthem, with 6-part chorus). f. 28.
4. "Hear my prayer, O God, and hide not thyself" (verse anthem). f. 37b.
5. "O give thanks unto the Lord, let them give thanks." "Before their Ma^{ties} att S^{t} James's on Easterday, 1728." f. 43.
6. "I will allways give thanks unto the Lord, his praise" (verse anthem). f. 51.
7. "Thou, O God, art praised in Sion" (verse anthem). f. 56b.
8. "The king shall rejoyce in thy strength" (verse anthem). f. 62b.
9. "O how amiable are thy dwellings" (solo anthem). f. 70b.
10. "O Lord our Governer" (verse anthem, with 5-part chorus). f. 76b.
11. "My soul truly waiteth still upon God" (solo anthem, with 5-part chorus). "Oct. 1720." f. 84.

Nos. 1–10 are in the same hand as Add. 17853, ff. 54–129; no. 11 is in the same hand as ff. 129b–171 of the same MS., possibly that of the composer, but the MS. is not the original.

Additional 17853, ff. 54–171.

Paper; after 1730 (when Greene took his Mus. Doc. degree). Folio. Belonged originally to Sir William Blakeston, second Bart. (d. 1692). Later owners were Granville Sharp, James Bartleman (1818), and Vincent Novello (1849). Nos. 1–7 are written in the same hand as Add. 17852, ff. 11–83; nos. 8–13 in the same hand as Add. 17852, ff. 84–91. The MS. also contains (in the original hand, and another rather later hand) Harpsichord Music (late 17th cent., *etc.*), Musical Instructions, fragments of Operas (early 18th cent.), Services, Violin solos, and a fragment of a Treatise (1694), described elsewhere.

ANTHEMS, in score, by Dr. Maurice Greene.

1. "O God, Thou art my God" (verse anthem). f. 54.
2. "O Lord, give ear unto my prayer" (verse anthem). "1720." f. 62.
3. "Open the gates of righteousness." Written for the "Annual Meeting of the Sons of the Clergy, Dec. 12, 1723." f. 72b.
4. "O give thanks unto the Lord and call" (verse anthem). f. 95b.
5. "I will seek unto God" (verse anthem, with 5-part chorus). f. 106b.
6. "Rejoyce in the Lord, O ye righteous" (solo anthem). f. 113.
7. "I will give thanks unto thee, O Lord, with my whole heart" (verse anthem). f. 120.
8. "Lord, how are they increased" (solo anthem). f. 129b.
9. "Praise the Lord, O my soul, and all that is within me" (solo anthem). f. 134b.
10. "The Lord, ev'n y^{e} most mighty God" (solo anthem). f. 139.
11. "Hear my crying, O God, give ear" (verse anthem). f. 146b.
12. "Hear, O Lord, and consider" (solo anthem). f. 156.
13. "Haue mercy upon me, O God, after thy great goodness" (solo anthem, with 5-part chorus). f. 161b.

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Additional 17859.

Paper; ff. 33. After 1734. Oblong folio. Belonged subsequently to Marmaduke Overend (1779), William Russell and Vincent Novello (1845–1849).

"BLESSED are all they that fear y^e^ Lord": verse "Anthem Composed for the Nuptials of the Princess Royal Anne, eldest daughter of George II. . . . . with the Prince of Orange, &c. [14 March, 1734]. Composed by the Master of the Band then Dr. Maurice Greene. Copied by Dr. William Boyce then his Pupil." With accompaniment for oboes and strings, in full score. The above title is in the hand of Marmaduke Overend.

Additional 31504, ff. 145b–153 *passim*.

Paper; after 1740. Folio. For the rest of the MS., see under Songs.

PORTIONS of anthems, in score.

1. "Upon thy right hand" (treble solo). From the Coronation Anthem, "My heart is inditing," 1727, with accompaniment for two violins. "Handle." f. 145b.
2. "Let Justice and judgment" (treble solo). From the Coronation Anthem, "Let thy hand," 1727, with figured bass. By the same. f. 146b.
3. "Great is y^e^ Lord and marvelous" (treble solo, with two violins and two basses). "[Thomas] Rosingrave, jun^r^." f. 150b.

Additional 30308, ff. 1–16.

Paper; A.D. 1743. Folio. Belonged to Walter Michael Moseley, of Glashampton, in 1877. The MS. also contains a setting of Chandos Anthem No. 8 (see above, p. 62).

ORIGINAL DRAFT, with numerous alterations, of the Dettingen Anthem, "The King shall rejoice," with accompaniments for three trumpets, drum, two oboes, bassoon, two violins, viola, and bass, and chorus for two trebles, alto, tenor, and bass, in full score. At the beginning is written, "angefangen den 30 July, 1743"; and at the end, "S. D. G.—G. F. Handel. London Agost 3. 8. 1743 völlig geendiget." Printed in the Händel-Gesellschaft's publications, vol. XXXVI.

Additional 29370, f. 114.

Paper; [A.D. 1745]. Quarto. Bookplate (f. 7) of Robert Smith [of St. Paul's Churchyard, see f. 114b]. The MS. also contains portions of Operas (about 1737–1746), and Songs, by the same composer, described elsewhere.

"GOD bless our noble King," harmonized, apparently for trio and 3-part chorus, with accompaniment for two horns and a viola, by Dr. Thomas Augustine Arne. *Autograph.* Stated in the table of contents on f. 7 to have been "made for Drury Lane theatre, 1745."

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Additional 34726, f. 4.

Paper; A.D. 1748. Folio. For the rest of the MS., see under Motets.

"O THOU that in the heavns dost dwell," for 4 voices, in score, by John Travers. *Autograph.* Not properly an anthem, but the first of a series of examples of modulation, set to the words of Sternhold and Hopkins' Psalms.

Additional 5053.

Paper; ff. 88. A.D. 1751. Oblong folio. Bookplate, with arms, of "James Mathias, London," to whom it was presented by the composer.

ANTHEMS, with accompaniments for strings and organ, in score, by [Hester, widow of Henry] Needler, 1751. *Autograph.* The first three are solos with chorus, the others full anthems.

1. "To my just plea and sad complaint." f. 4.
2. "Lord, who's the happy man that may." f. 12.
3. "How good and pleasant must it be." f. 19b.
4. "How long will ye Imagine mischief?" f. 33b.
5. "Praise y^e^ Lord, O my soul, O Lord my God." f. 53b.
6. "Let tears fall down over y^e^ dead." f. 79.

Additional 27750, ff. 26–101 *passim*.

Paper; about 1753–1776 (see ff. 35, 101). Quarto. Bequeathed to the Museum by Sir George T. Smart. The MS. also contains Canons (about 1766–76), Chants (before 1776), Hymns (after 1765), and Services (about 1753–66), described elsewhere.

ANTHEMS with figured bass, in score, by Dr. Thomas Sanders Dupuis. "Perform'd at the Chapel Royal, St. James's."

1. "I cry'd unto the Lord with my voice" (full anthem for 5 voices). f. 26.
2. "Save me, O God, for thy Names sake" (solo). "1753." f. 31b.
3. "Be thou my judge, O Lord" (verse). f. 35b.
4. "Lord, what love have I unto thy law" (solo). "1762." f. 41b.
5. "How long wilt thou forget me" (solo). 1763. f. 44.
6. "I will sing of the Lord" (full anthem for 5 voices). "1763, Oct., composed at Russel Farm, the seat of the Dowager Countess of Essex." f. 47b.
7. "O how amiable are thy dwellings" (verse). "1764." f. 62b.
8. "Lord, teach us to number our days" (verse). "1766." f. 69b.
9. "My heart is fixed, O God" (solo). f. 83.
10. "Lift up your heads" (solo, with two alternative endings). f. 87b.
11. "Lord, what is man" (verse). "Oct. 1776." f. 94.

Additional 19570.

Paper; ff. 96. A.D. 1757–about 1769. Oblong folio. Bookplate, with arms, of Nares.

"(FIRST Book of) Anthems compos'd for the use of the Kings Chapel by James Nares, from 1757 to (1769 &c.)." The words in brackets appear to have been added by Richard Clark (see f. 1), whose

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stamp is on f. 2, and in whose hand are various remarks made in Nares' index (f. 2) and in the body of the work. The greater number of the compositions appear to have been contained in the *Twenty Anthems*, published in 1778, with the exception of six (nos. 1, 5, 8, 14, 15, 18), which are probably among the seven said by Novello, in his edition of the same work, to be "contained in a previous volume." They are all of them verse Anthems, in score, with a figured bass, unless the contrary is stated.

1. "Do well, O Lord." "1757." f. 3.
2. "When the Lord turned again." "1758." f. 6b.
3. "Turn Thee again, O Lord." "1759" (the solo added afterwards). f. 11.
4. "Not unto us, Lord." "A Thanksgiving Anthem, for the taking Montreal and making us Masters of all Canada." "1760." f. 15.
5. "Have mercy upon me, O God." "Compos'd at York and alter'd for the King's Chapel, 1759." f. 20.
6. "The souls of the Righteous." "Factum Windisorio, 1734. Etat. 18." Used afterwards at the King's Chapel, at several royal funerals. f. 28.
7. "Behold, O God, our Defender." "Compos'd for his Majesty's Inauguration Day, 1761." f. 27.
8. "O clap your hands" (full anthem). Composed on the birth of George IV, on 12 Aug. 1762. f. 32.
9. "The Lord is righteous." Composed on the birth of Frederic, Duke of York, in Aug. 1763. f. 36b.
10. "It is a good thing to give thanks." "1764." f. 40.
11. "Arise, thou Judge of the World." "1764." f. 46b.
12. "Behold, how good and joyfull." "1765." f. 54.
13. "By the waters of Babylon." "1766." f. 58b.
14. "The Lord hear me." "1766." f. 62b.
15. "O praise the Lord." "Compos'd at York, 1746, and altered for the Kings Chapell, 1767." f. 67.
16. "Unto thee, O God, do we give thanks." "1767." f. 70b.
17. "O give thanks to the God of Heav'n." "1768." f. 75b.
18. "The Lord is my strength." "Composed for his Majesty's Birthday, 1769." f. 80b.
19. "Lord, how long wilt Thou be angry." "1771." f. 86b.
20. "Be glad, O ye Righteous" (full anthem for 5 voices). "Compos'd for the Kings Chapel, 1765, and Instruments added to it for the use of the Society of Ancient Music, at the Crown and Anchor in the Strand, 1769." f. 96b (reversed).

Additional 17846.

Paper; ff. 40. A.D. 1759. Oblong folio. Belonged to Granville Sharp (bookplate, f. 2), George Gwilt (1814), and Vincent Novello (1849).

"O GIVE thanks unto the Lord and call upon his name": full Anthem with verses, accompanied by strings and organ, in score. Composed by Dr. William Croft "for the Thanksgiving upon suppressing of the Rebellion at Preston, 1715" (see 17843, f. 123).

Additional 31398, ff. 35–37b.

Paper; about 1759 (f. 34b). Oblong quarto. For the rest of the volume, see below, under Madrigals (1759–61).

"O GOD the King of Glory," for 4 voices, in score. Altered by Dr. Aldrich from the motet "O Rex gloriæ," by Palestrina.

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Additional 5054, ff. 23–151 *passim*.

Paper; before 1760 (see below). Quarto. Bequeathed, in 1782, by James Mathias, to whom it was bequeathed by the transcriber's widow. The MS. also contains a secular Canon, Duets, a Grace, a Litany, Madrigals (sacred and secular), portions of Masses, Motets, a Miserere, Sacred Choruses, and part of a Service, all described elsewhere.

FULL ANTHEMS, for 4 voices (unless the contrary is stated), in score. Transcribed by Henry Needler (d. 1760).

1. "When David heard that Absolon" (6 voices). "Thos. Weelks." f. 23.
2. "O Lord, I bow the knee of my heart" (5 voices). "Wm. Mundy." f. 105.
3–9. "Funeral Service, consisting of the five following short anthems:—"I am the Resurrection" (f. 128), "I know that my Redeemer" (f. 128b), "We brought nothing into this world" (f. 129b), "Man that is born of a woman" (f. 130), and "In the midst of life" (f. 131), by T. Morley; and the two anthems "Thou knowest, Lord, y^e^ secrets" (f. 132), and "I heard a voice from heav'n" (f. 133), by "Henry Purcell."

The three following anthems are [from *Songs of Sundrie Natures*, 1589] by Wm. Bird:—

10. "Lord, hear my prayer instantly" (no. V), for 3 voices. f. 146.
11. "Lord, in thy rage rebuke me not" (no. I), for 3 voices. f. 147.
12. "O Lord, my God, let flesh and blood" (no. XXII). f. 149.

Additional 5061.

Paper; ff. 79. Before 1760 (see below). Oblong quarto. Bequeathed, in 1782, by James Mathias (bookplate), to whom it was presented by the transcriber's widow.

"THE WAYS of Zion do mourn": anthem, with accompaniments for oboes and strings, in full score, by George Frederick Handel. "Perform'd in King Henry the Seventh's Chappel at Westminster, at the Funeral of Queen Caroline, on the 17th day of December, 1737." Transcribed by Henry Needler (d. 1760).

Additional 23624, ff. 41, 94.

Paper; about 1763 (see f. 1b). Small folio. Bookplate, with arms, of the Rev. John Parker; purchased from William Chappell in 1860. The MS. also contains a Canon (sacred), Motets and Services in the same hand, described elsewhere.

TWO ANTHEMS, in score, transcribed by John Alcock.

1. "Blessed are those that be undefiled," for 5 voices, with a figured bass. "Tallis." From the *Cantiones Sacræ* (1575). f. 41.
2. "Arise, O Lord, why sleepest thou," for 5 voices; with a second part, "Help us, O God of our salvation," for 6 voices. "[William] Bird." f. 94.

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Additional 33568, ff. 3–87b *passim*.

Paper; about 1768 (see f. 1). Quarto. Belonged to Richard Barker of Bury in 1768. The MS. also contains an Anthem (early 19th cent.), Hymns (about 1768 and after 1834), fragments of an Oratorio, a sacred Song (after 1834), and part of a Service (about 1768), all described elsewhere.

ANTHEMS in score, most of them without accompaniment.

1. "Lord, thou art become gracious" (verse). "J. Smith." f. 3.
2. "O all ye nations of the world" (verse). By the same. f. 6.
3. "Behold, I bring you glad tidings" (verse). "Stephenson." f. 6b.
4. "Blessed is he that considereth" (solo). "Jer^{h} Clark." f. 9.
5. "Sing, O ye heav'ns." Anonymous. *Imperfect* in the middle. f. 11b.
6. "I heard a great Voice." "Knapp." f. 14b.
7. "Let the righteous rejoyce." "Jos^{h} Stephenson." f. 16b.
8. "Bow down thy ear, O Lord" (for 3 voices). "[J. (?)] Smith." ff. 19, 39b.
9. I will magnify the (*sic*), O God." "Church." f. 22.
10. "Give the King thy Judgments, O Lord" (verse). "Knapp." f. 24.
11. "Arise, O Lord, into thy resting place" (solo). "Hawkings." f. 26.
12. "By the Rivers of Babylon." "[R. (?)] Barber." f. 28b.
13. "Blessed are all they that fear" (for 3 voices). Anonymous. f. 31.
14. "O praise the Lord, for it is a good thing" (solo). "[J. (?)] Smith." f. 33.
15. "Teach me thy way, O Lord" (for 2 tenors and a bass). Anonymous. f. 35.
16. "Holy, Holy, Holy, Lord God Almighty." "[J. (?)] Bishop." f. 36b.
17. "Set up thyself, O God." "[J. (?)] Smith." f. 37b.
18. "Acquaint thyself with God" (verse). "Docter Green." f. 40.
19. "I was glad when they said unto me" (verse). Anonymous. f. 45.
20. "O sing unto the Lord a new song, for he hath done." "Coates." f. 47b.
21. "Arise, shine, O Zion." "[Aaron] Williams." f. 49b.
22. "Zadock the Priest" (Coronation Anthem). "Handel." f. 53.
23. "Bring unto the Lord, O ye mighty" (solo). "[J. (?)] Smith." f. 56b.
24. "Hear my pray'r, O God, and hide not." Anonymous. f. 60b.
25. "Praise the Lord, O my soul, O Lord" (verse). "J. Green." f. 63.
26. "O worship the Lord" (verse). "Cole." f. 66.
27. "I am the resurrection" (verse). "Taken out of Burial Office." Anonymous. f. 70b.
28. "I will lift up mine eyes" (solo). "Weldon." f. 72.
29. "O praise the Lord, all ye heathen" (verse). "[Aaron ?] Williams." f. 82b.
30. "O praise the Lord, praise him in the light (*sic*)" (verse). "John Smith." f. 84b.

Additional 35040, f. 33b.

Paper; about 1773. Oblong octavo. For the rest of the MS., see under Pianoforte music.

"BE glad, O ye righteous": the melody with bass of the beginning of what was intended to be the first of a set of "3 solo Anthems for the voice, Harpsichord or Organ," in the hand of Samuel Wesley, when a boy.

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Additional 34998, *passim*.

Paper; about 1774–5. Oblong folio. The MS. also contains other music, vocal and instrumental, which is described elsewhere.

SHORT ANTHEMS, in score, for 1 voice, with a bass, unless the contrary is stated; by Samuel Wesley. From a volume containing rough copies of his juvenile compositions.

1. "Behold, how good and joyful" (verse anthem, with chorus and occasional accompaniments for flute, violin, violoncello, and organ). f. 3.
2. "Behold, I was shapen in wickedness." f. 17.
3. "Thou shalt make me hear of joy and gladness" (for 3 voices). f. 17b.
4. "Hide thy face from my sins." f. 18.
5. "Praise the Lord, O ye servants." f. 18b.
6. "O ye that love the Lord." f. 19b (reversed).
7. "The Lord is my shepherd." "June, 1774." f. 62.
8. "O praise the Lord, all ye heathen." f. 62b.
9. "Praise ye the Lord, ye immortal quires." "Feb. 27, 1775." f. 71.
10. "O praise the Lord of heaven" (long anthem, with solos and chorus). f. 73.

Additional 17855, ff. 10b–85.

Paper; before 1776 (f. 2). Oblong folio. Belonged to James Fisher (bookplate, f. 2), Domenico Dragonetti, and Vincent Novello (1849). The MS. also contains some numbers from Handel's "Messiah" (see below, under Oratorios).

ANTHEMS, with a figured bass for the organ, in score, by Dr. Maurice Greene; transcribed by J. Paul Hobler.

1. "Acquaint thyself with God" (solo anthem). f. 10b.
2. "Praise the Lord, O my soul, and all that is within me" (solo anthem). f. 15.
3. "O God, thou art my God" (verse anthem). f. 18b.
4. "Lord, how are they increased" (solo anthem). f. 25b.
5. "The Lord is my Shepherd" (verse anthem). f. 29b.
6. "O Lord, give ear unto my prayer" (verse anthem). f. 39b.
7. "Hear, O Lord, and consider my complaint" (solo anthem). f. 46b.
8. "Let my complaint come before thee, O Lord" (solo anthem). f. 51.
9. "Thou, O God, art praised in Sion" (verse anthem). f. 57b.
10. "O sing unto God, sing praises" (verse anthem). f. 64b.
11. "O How amiable are thy dwellings" (solo anthem). f. 71b.
12. "O God of my righteousness" (verse anthem). f. 79b.

Additional 31754, ff. 1–139 *passim*.

Paper; about 1778–1799. Oblong folio. Belonged to Joseph Warren. The MS. also contains other compositions by C. Wesley, and an anonymous Song (1804), all described elsewhere.

ANTHEMS, in score, by Charles Wesley; unpublished. *Autograph.* Unless the contrary is stated, they are for solo voices with 5-part chorus. The first four have accompaniments for an orchestra consisting of trumpets, drums, oboes, violins, violas, basses and organ, and

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occasionally also horns, violetta, and violoncello; the others have a figured bass only, for the organ.

1. "Lord, Thou art become gracious" (with 4-part chorus). f. 1.
2. "God is our hope" (full anthem). "Jan^{y}, 1789." f. 27.
3. "O sing unto the Lord a new song. Let the congregation." "London, Aug^{t} 13th, An. Dom. 1799." f. 57.
4. "Bring unto the Lord, O ye mighty" (after 1794, see watermark). f. 86.
5. "Thou hast girded me with strength" (with 4-part chorus). "An. Dom. 1797, March 1th." f. 101.
6. "I will lift up mine eyes" (with 4-part chorus). "Oct. 2d, 1778." f. 109.
7. "Praised be the Lord, who helpeth us." f. 118.
8. "God be merciful unto us" (full anthem). f. 123.
9. "Oh that my head were waters" (with 4-part chorus). "1793." On f. 130b is marked "Fag^{ti}," but no other instruments are indicated except the organ. f. 129.
10. "The Lord shall preserve thy going out" (short duet, followed by 4-part chorus, and apparently intended to end with a "Hallelujah"). f. 137.
11. "Let Israel rejoice in him that made him" (apparently the concluding chorus of an anthem for 4 voices). f. 139.

Additional 11581, f. 9b.

Paper; about 1780 (see f. 2). Quarto. The volume is no. I of Dr. Burney's "Musical Extracts." The other contents are: Canons (sacred and secular), a Chant, Examples of Harmony, Lute music, portions of Masses, a Catch, a Song, some notes on a MS. (described under Histories), and some Welsh music, all described elsewhere.

"Lord, who shall dwell in thy tabernacle": Anthem for 5 voices, by Robt. White, "scored [by Dr. Charles Burney] from [a copy of the] single parts, without bars, transcribed 1581."

Additional 11586, *passim*.

Paper; before 1782 (see Madrigals). Oblong folio. The MS. also contains a Carol, specimens of Harmony, Madrigals, extracts from Masses, Motets, Songs, part of a String Trio and String Quintets, all described elsewhere.

"Musical Extracts," by Dr. Charles Burney: vol. vi, containing the following Anthems, in score:—

1. "If that a sinner sighes" (5 voices). "John Milton." From Sir Wm. Leighton's *Teares or Lamentations*, 1614. f. 16b.
2. "O Lord, behold my miseries" (5 voices). By the same. From the same work. f. 17b.
3. "From depth of sinne" (3 voices). "William Byrd." From *Songs of sundrie natures*, 1589. f. 28b.
4. "O had I wings like to a dove" (5 voices). "John Milton." From Leighton's work. f. 35b.
5. "Blessed be the Lord God of Israel": chorus from the anthem, "Deliver us, O Lord our God." "Croft." From *Six Select Anthems*, 1770. f. 49b.

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Additional 11587, ff. 21b, 30b–35b.

Paper; before 1782 (see Masses). Oblong quarto. The MS. also contains Secular Duets, Hymns, Madrigals, portions of Masses, a Motet, Notes (see under Biographies), and Chamber Sextets, all written about the same time as the Anthems. Folios 38–88b contain part of a thematic Catalogue (after 1794) of the works in Tudway's Church Music (see above, pp. 53–62).

Psalms, for 3 voices, unless the contrary is stated, in score, transcribed by Dr. Charles Burney, and forming (along with other pieces) vol. vii of his "Musical Extracts." Nos. 2–14 are from *Choice Psalmes put into Musick for* 3 *voices*, by Henry and William Lawes, 1648, the first six being by Henry, the others by William, Lawes.

1. "Prayse the Lord, O my soul, while I live." "John Mundy." From *Songs and Psalmes*, 1594. f. 21b.
2. "That man is truly blest, who never strayes." f. 30b.
3. "Who trusts in thee, O let not shame deject." f. 31.
4. "O thou from whom all mercy springs." f. 31.
5. "Lord, judge my cause." f. 31b.
6. "O hear me, Lord, be thou inclin'd." f. 31b.
7. "Lord, showre on us thy grace." f. 32.
8. "Lord, as the hart imbost with heat." f. 32b.
9. "How hath Jehovah's wrath." f. 33.
10. "Sing to the King of Kings." f. 33b.
11. "Praise the Lord enthron'd on high." f. 34.
12. "Lord, thy deserved wrath assuage." f. 34b.
13. "Come, sing the great Jehova's praise." f. 35.
14. "Let all in sweet accord clap hands." f. 35.
15. "Ile lie me down to sleep in peace" (in 4 parts). "J. Coperario." "From S[r] Wm. Leighton's *Teares* [*or Lamentations*] *of a sorrowful soule*, 1614." f. 35b.

Additional 31722.

Paper; ff. 48. A.D. 1782. Folio.

"Anthem for the meeting of the Sons of the Clergy at St. Paul's, 1782: O praise the Lord, for the Lord is gracious," for solos and 4-part chorus, with orchestral accompaniments, in full score. By Philip Hayes. *Autograph.*

At the end (f. 48) is written "Perform'd in S[t] Paul's Cathedral on May y[e] 13th and 16th, 1782—revived May 20 and 22d, 1794."

Additional 27754.

Paper; ff. 53. A.D. 1783. Quarto. Bequeathed in 1867 by Sir George T. Smart; ff. 41–53 belonged in 1834 to Daniel Carnley of Hull.

"Rejoyce in the Lord, O ye Righteous": a "Thanksgiving Anthem composed and Performd at the Chapel Royal for the Peace in the year 1783," by Dr. Thomas Sanders Dupuis. Two copies, both *autograph*. The first (f. 3) was made after the other and has the instrumental parts added, in full score, the original MS. (f. 41) consisting merely of the vocal score with a figured bass for the organ.

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Additional 35039, ff. 1–74b.

Paper; A.D. 1783–1835. Oblong folio. The MS. also contains an Organ Solo (1770–1780); part of a Service and a Chant (1778); a sacred Duet (early 19th cent.); and a Pianoforte Solo (19th cent.).

ANTHEMS, Sacred Odes, *etc.*, with full organ accompaniment or figured bass, in score, unless the contrary is stated.

Nos. 1–18 are by Charles Wesley and in his *autograph*, nos. 4–16 being written for Robt. Glenn, [organist] of Christ's Hospital, and (unless otherwise described) for solo or duet with 2-part chorus. Nos. 19–24 are by Samuel Wesley and in his *autograph*.

1. "Hear my pray'r, O Lord, and with thine ears" (verse). "For Bristol, March 8th, 1783." f. 1.
2. "Lord God of Armies." "A Loyal Prayer . . . 1805" (for 4 voices). f. 9.
3. "Lord of Hosts and God of might" (quartet, to be repeated in chorus). The air was composed by Jonathan Battishill, about 1768. f. 9b.
4. "Child of sorrow, cease repining" (solo, with 3-part chorus). "July 25 . . . . 1817." f. 11.
5. "Sweet are the notes." "Feb. 6th, 1818." f. 15.
6. "When to the throne of Heavn's almighty Lord." "London, Feb^{y} 25th . . . 1819." f. 18.
7. "Pillow'd on earth, low lay the Father's head." Sacred Ode, written for "the Institution by Royalty at Christ Church, London . . . Febr. 1820." f. 22.
8. "Dwells there in scenes of grief." "Ode . . . . June 19th, 1820." f. 25.
9. "What is the life of man?" "Ode or Anthem for Christ's Hospital, 1822." f. 27.
10. "Nor the rapt seraph's harp." "1823." f. 31.
11. "To all his works thro' natures boundless space." "1824." f. 34.
12. "Where, in what hallow'd spot doth Peace reside." "1825." f. 37b.
13. "Now is mercys work compleated." "Febr. 14th, 1826." f. 41.
14. "Lord of life, thine ear inclining." "1827." f. 43.
15. "When first Jehovah." "Feb. y^{e} 13th, 1828." f. 45.
16. "Sweet are thy pleasures, Memmory," anthem or ode. f. 47.
17. "Great God of Heav'n" (2-part chorus). "Feb. 28, 1817." f. 49.
18. " . . . near, The Lord shall wipe all tears." Fragment, consisting of a solo, apparently from an anthem by C. Wesley. f. 50.
19. "Lord of the Earth and Heavn's." In 2 keys. The chorus is expressed by the melody with a figured bass below it. ff. 51b, 58.
20. "The Lord is my Shepherd," with 2-part chorus. In 2 keys. "Dec^{r} 6, 1834." ff. 55, 58.
21. "Mansions of Heav'n," for 2-part chorus, with solo. "Feb^{y} 28, 1835." f. 61.
22. "What hymns, O Lord." "Christmas hymn." f. 64b. In this and the next two anthems (about 1830) the treble part only is given.
23. "O give thanks unto the Lord and call upon his name." f. 66.
24. "Sweet were the Sounds." f. 67.
25. "Tho' round thy radiant throne," for solo, duet, and (apparently) chorus in unison. By S. S. Wesley. *Autograph.* f. 68.
26. "Rejoice in the Lord allway" (the "Bell" anthem), with symphonies for strings, in score. "Henry Purcell." f. 70.

Additional 27636, f. 14.

Paper; A.D. 1784. Oblong Folio. In a volume of early compositions of J. W. Callcott, written at Kensington Gravel Pits in 1784-5 (see note at beginning).

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The other works are Odes (1785), Overtures, and part of a Service, all described elsewhere.

"I WILL cry unto God": verse Anthem for counter-tenor, tenor, and 2 basses, with accompaniments for oboes, 2 violins, viola, violoncello, double bass, organ and harpsichord, in score, by J[ohn] W[all] Callcott. *Autograph. Imperfect*, leaving off abruptly in the middle of the chorus, "The voice of thy thunder." Begun April 4, 1784, and "perform'd for the first time at Mr. Watts', Kemp's Row, Chelsea, April 25, 1784," when the 1st violin was played by —— Gillingham, the double bass by —— Hill, and 2 of the vocal parts sung by Messrs. Dignum and Boyce.

Additional 27633.

Paper; ff. 45. A.D. 1785. Purchased from William Hutchins Callcott, in 1867. Folio.

"O COME, let us sing unto the Lord": full Anthem for 2 double choirs (16 voices), with accompaniments for 2 oboes, bassoons, strings, and harpsichord (1st choir), and 2 trumpets, drums, strings, and organ (2nd choir). By J[ohn] W[all] Callcott. *Autograph.* "Composed at Kensington Gravell Pitts," 16–28 February, 1785. For the occasion on which it was written, see f. 1.

Additional 34608, *passim.*

Paper; about 1785–1789. Oblong octavo. The MS. also contains fragments of Canons (sacred and secular), a Glee, specimens of Harmony, a Hymn, Madrigals, specimens of Melodies, Motets, National airs (Italian and Welsh), Operas, Pianoforte Solos, Services, and a Trio (sacred). See also under Albums and Biographies.

COMMON-PLACE book of John Stafford Smith, containing, among other things, fragments of the following sacred compositions, which are (with one exception) anonymous. Unless the contrary is stated, only the melody is given.

1. "Comfort the soul of thy servant," with bass. f. 9b.
2. "Rejoice in the Lord." "Barnard Gates." f. 12.
3. "Hold not thy tongue," with figured bass. f. 21.

Reversing the MS.:—

4. "O God, thou art . . ." f. 21b.
5. "Man that is born." f. 22.
6. "Tell ye the daughters of Sion." f. 22b.
7. "Have pity upon me, O ye my friends." f. 31.
8. "Against thee only have I sinned." f. 31b.

Additional 27645, ff. 52–53.

Paper; A.D. 1786. Oblong quarto. For the further contents of the volume, see under sacred Canons (1791–1806).

"SAVE me, O God, for thy names sake" (4 voices), written for Dr. Bever by John Wall Callcott. *Autograph.*

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Additional 27749, ff. 68–157b.

Paper; A.D. 1786–1798. Quarto. Bequeathed, in 1867, by Sir George Smart. At the beginning of the MS. are some Services (1784, &c.) by the same composer, described separately.

ANTHEMS, with figured bass, in score, by Dr. Thomas Sanders Dupuis. *Autograph.*

1. "O Lord, how manifold" (verse). "Composed to shew the new Additions to the organ at y^e^ Chapel Royal." "Jan^y^, 1786." f. 68.
2. "Hearken unto my voice, O Lord" (verse). "March, 1786." f. 79.
3. "The souls of the Righteous" (verse). "Composed Nov^r^ y^e^ 5th, 1787, on the death of Dr. [Robert] Lowth, Bishop of London, who died on the 3d of Nov^r^." f. 85.
4. "The Lord, ev'n the most Mighty God" (verse). "July, 1788." f. 93.
5. "I was glad when they said" (verse, with violoncello obbligato). "Composed for the op'ning S^t^. Pauls, Covent Garden, Nov. 1^st^, 1789." An alternative Hallelujah is given at the end for "where there is no choir." ff. 101, 108b.
6. "My God, my God, look upon me" (solo). "Oct^r^, 1787." f. 109b.
7. "Sing unto God, O ye Kingdoms" (verse, with violoncello obbligato). "March, 1790." f. 118.
8. "Arise, shine, for thy light is come" (full). "Jan. 1^st^, 1791." f. 122b.
9. "If the Lord himself." "Nov^r^ y^e^ 2d, 1791." f. 128b.
10. "It is a good thing to give thanks" (solo). f. 133.
11. "O come, let us sing unto the Lord" (solo). "1792." f. 137b.
12. "The Lord is my shepherd" (solo). "1792." f. 140.
13. "This is the day which the Lord hath made" (solo). "Compos'd for Quebec Chapel." "1792." f. 142b.
14. "Not unto us, O Lord" (full). "March, 1793." f. 145b.
15. "The Lord is my light" (solo). "Ap[ril], 1793." "Composed for the General Fast. The words chosen by the Bishop of London." f. 147b.

Additional 17860, f. 121.

Paper; A.D. 1789. Oblong folio. Belonged to the Rev. J. W. Dodd in 1795. The earlier part of the MS. contains "The Judgment of Paris," described under Operas.

"HEARKEN unto me": solo Anthem, with accompaniment for oboes, strings, and organ, in full score, by Dr. [Maurice] Greene.

Additional 31706.

Paper; ff. 18. A.D. 1791. Folio.

"AWAKE, awake, put on thy strength": verse Anthem for 4 voices, with accompaniment for organ, in score, by William Jackson [of Exeter]. *Autograph.* At ff. 13 and 16 are two copies of the 1st and 2nd treble parts.

Additional 30392, ff. 19b–78 *passim*.

Paper; A.D. 1791, 1794. Quarto. At the beginning are diagrams showing the height of the spire of St. Mary's [Oxford], sent to W. Crotch by Mrs. Digby Mackworth. Belonged to the Crotch family until 1877. The MS. also contains Canons

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(sacred and secular), a sacred Cantata (1790), Chamber music (a Sextet), Chants, a Chorus (1790–1), Organ music (1790–1), Pianoforte music (1795), part of a Service (1790), parts of String Quartets (1790), and parts of Treatises (1794), all described elsewhere.

FRAGMENTS of Anthems, forming part of a sketch-book of compositions by Dr. William Crotch.

1. "How sweet are thy words," for 3 voices. Ten bars only. At the beginning is written "Glee Dr. Harrington—S. H." This composition does not appear in any of the collections of vocal music by Dr. Henry Harrington, of Bath, though some of them contain "glees" with sacred words. The initials S. H. occur again on ff. 40, and 41, and also in combination with Crotch's on f. 22b, apparently during a visit to Bath in the autumn of 1791 (see ff. 20b, 39b, *etc.*). f. 19b.
2. "God is our hope," for solo voices and 4-part chorus, with a bass for the organ, in score. "May 1st, 1791." The anthem, as far as f. 37, corresponds with the published edition, but the concluding duet and chorus are quite different. f. 30b.
3. Sketch of the anthem "My God, my God, look upon me." "12 March, '94." Afterwards published with no. 2 in *Ten Anthems*. f. 46b.
4. Sketch of an anthem, "O sing unto the Lord a new song [all the whole earth]," for solo voices and 5-part chorus, with accompaniments for flutes, bassoons and strings, in score. "22nd March, 1794, Oxford." ff. 54b–78.

Additional 27753, f. 3.

Paper; A.D. 1794. Oblong folio. Bequeathed by Sir George T. Smart in 1867. The MS. also contains an Organ Solo and a Service (late 18th cent.) by the same composer, described elsewhere.

"PUT ME not to rebuke": full Anthem for Ash Wednesday, with figured bass, in score. By Dr. T[homas] S[anders] D[upuis]. "Feby, 1794." *Autograph.*

Additional 32584, ff. 55–102b.

Paper; A.D. 1794–1799. Folio and quarto. The MS. also contains Services, a Duet, and a Song, by the same composer, all described elsewhere.

ANTHEMS by William Jackson [of Exeter]. *Autograph.* Unless the contrary is stated, they are for solo voice, with 4-part chorus and accompaniment for organ, in score.

1. "Praise the Lord, O my soul, while I live." "1794." f. 55.
2. "O be joyful in the Lord, all ye lands." "1796." Organ score. f. 59.
3. "There shall be signs in the sun." "1796." With 5-part chorus. f. 65.
4. A later setting of the above (about 1799). Duplicate copies of the chorus parts, and one of the bass solo part, the latter *autograph*. ff. 71–83b.
5. "Blow ye the trumpet." "1799." *Imperfect* in the middle (after f. 85b). f. 84.
6. "I look'd, and behold a door"; preceded (at f. 89) by the organ part. Apparently composed *circ.* 1798 (see watermark). f. 95.

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Additional 27757.

Paper; ff. 52. A.D. 1795. Bequeathed by Sir George T. Smart in 1867. Quarto.

"BLESSED are all they that fear the Lord": Anthem, in full score, "compos'd for the Ceremony of the Marriage of His R.H. the Prince of Wales, 1795," by Dr. Thomas Sanders Dupuis. *Autograph.*

Additional 27752, f. 8b.

Paper; after 1796. Quarto. For a fuller description of the MS., see under Services.

"HYMN composed for the Anniversary of the 'Royal Cumberland' School, 1796," by Dr. Thomas Sanders Dupuis. It consists of a solo, "Great Lord of all things," followed by a duet and a "Hallelujah" for solo and chorus.

Additional 12532, ff. 70b, 74, 78.

Paper; 18th cent. Quarto. For a further description of the MS., see under Madrigals.

THREE sacred compositions, in score, by William Byrd, from *Psalms, Songs, and Sonnets*, 1611.

1. "Let not the sluggish sleep" (4 voices). f. 70b.
2. "Sing ye to our Lord" (3 voices). f. 74.
3. "I have been young, but now am old" (do.). f. 78.

Additional 17813.

Paper; ff. 63. 18th cent. Folio. Belonged successively to Thomas Champnes, N. Steele (1782), Dr. Arnold, William Russell (1803–1813), and Vincent Novello, who presented it in 1849.

SEVERAL COLLECTIONS of Anthems, in score, mostly *printed*.

1. "Harmonia Sacra or Select Anthems . . . . for one, two, and three voices . . . . by . . . Henry Purcell. London. Printed for I. Walsh," [1730?]. ff. 3–20b.

a. "Blessed is he that considereth the poor" (3 voices). f. 4.
b. "I was glad when they said unto me" (solo); with the treble part of the chorus filled in by hand. f. 6b.
c. "O give thanks unto the Lord, for he is gracious" (verse anthem). f. 9.
d. "My song shall be alway" (solo); with symphony for instruments. f. 13.
e. "Thy way, O God, is holy" (2 voices). f. 16.
f. "They that go down to the sea" (solo). f. 18b.

2. "Six select Anthems . . for two and three voices, with a Thorough Bass for the Harpsichord or Organ. . . . . London. Printed for W. Randall," [1770]. ff. 21–47.

a. "Behold, I bring you glad tidings" (solo). "Henry Purcell." f. 22b.
b. "Blessed is the people, O Lord" (3 voices). "Dr. Croft." f. 26b.
c. "I will love thee, O Lord, my strength" (2 voices). "Jer. Clark." f. 31b.
d. "The Lord is my strength and my

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song" (solo). By the same. f. 35b.
c. "Lord, how are they encreased" (2 voices). "Dr. Blow." f. 40.
f. "Deliver us, O Lord, our God" (3 voices). "Dr. Croft." f. 44.

3. "Two Anthems . . . . sung at St. Paul's Cathedral. Composed by Mr. Jonathan Battishill. London. Printed for C. and S. Thompson," [1765?]. f. 48.

a. "Call to remembrance, O Lord" (for 5 and 7 voices). f. 49b.
b. "How long wilt thou forget me" (solo). f. 54.

4. "Be merciful unto me, O God" (for 8 voices). "H. Purcell." In *manuscript*. Late 18th cent. f. 58.

Additional 17819, *passim*.

Paper; 18th cent. Folio. The MS. belonged successively to Richard Guise, Bartleman, John Watts (1822), and Vincent Novello (1828–1849), the last of whom evidently made use of it for his edition of Purcell's *Sacred Music*.

A COLLECTION of Anthems and Services, in score. The Anthems, of which nos. 1–7 are *printed*, forming the second collection of *Divine Harmony*, published by J. Walsh [1730?], are as follows:—

1. "Turn Thee unto me, O Lord" (solo anthem). "Dr. Blow." f. 3b.
2. "O be joyfull in God, all ye lands" (solo anthem). "Jere. Clark." f. 5b.
3. "The Lord is full of compassion" (verse). By the same. f. 8.
4. "How long wilt thou forget me" (solo anthem). By the same. f. 11b.
5. "O praise the Lord, laud ye the name" (solo anthem). "Dr. Pepusch." f. 13b.
6. "Blessed are those that are undefiled" (solo anthem). "Norris." f. 15b.
7. "O Lord, how glorious are thy works" (solo anthem). "Goldwin." f. 17b.
8. "The Lord is my Light" (verse anthem). "Dr. Wm. Boyce." f. 35.
9. "I have set God always before me" (solo). By the same. f. 39b.
10. "O sing unto the Lord a new song" (solo anthem). "John Church." f. 43.
11. "O love the Lord, all ye his saints." "Goldwin." f. 47.
12. "O Lord our Governor" (solo anthem). By Purcell. f. 49.
13. "Hear me, O Lord, and that soon" (verse, with 5-part chorus). "H. P[urcell]." f. 54b.
14. "Save me, O God, for thy Names sake" (5 voices). By the same. f. 58b.
15. "Lord, how long wilt thou be angry" (5 voices). By the same. f. 61.
16. "Remember not, Lord, our offences" (5 voices). By the same. f. 63b.
17. "O Lord God of hosts" (8 voices). By the same. f. 65.
18. "O praise God in his holiness" (verse anthem). By the same. f. 71.
19. "In thee, O Lord, do I put my trust" (verse anthem). By the same. f. 76.
20. "The Lord is my light and my salvation" (3 voices). By the same. f. 80b.
21. "My heart is fixed, O God" (8 voices). By the same. f. 84b.
22. "O sing unto the Lord a new song" (solo anthem). By the same. f. 88b.
23. "Rejoice in the Lord alway" (the "Bell" anthem, without accompaniments). By the same. f. 94.
24. "Ponder my words, O Lord" (solo anthem). "Dr. John Blow." f. 96.
25. "Be merciful unto me, O God" (8 voices). "Purcell." f. 99b.
26. "They that go down to the sea" (solo anthem). By the same. f. 105b.
27. "O God, thou art my God." By the same. f. 110b.
28. "O God, thou hast cast us out" (6 voices). By the same. f. 114.
29. "Behold, I bring you glad tidings" (solo anthem). By the same. f. 138b.

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Additional 17820.

Paper; 18th cent. Folio. Belonged to B. Yarnold, John Buswell, Mus. Doc., — Russell of Deptford, and Vincent Novello (1829–1849).

ANTHEMS and Services, in score. The Anthems are :—

1. "They that go down to the sea" (solo anthem). "Purcell." f. 36b.
2. "Like as the hart desires the water-brooks" (verse). "P. Humphreys." f. 40b.
3. "O Thou God Almighty, Father of all mercy" (5 voices). "Edmund Hooper." f. 44.
4. "I will give thanks unto thee, O Lord, with my whole heart" (verse). "Thanksgiving Anthem for the victory at Blenheim, 1704 . . . Dr. William Croft." f. 46.
5. "Wherewithal shall a young man" (verse anthem). "William Tucker." f. 59.
6. "O give thanks unto the Lord, for he" (solo anthem). By the same. f. 61.
7. "Teach me, O Lord, the way of thy Statutes" (verse anthem). "Dr. Christopher Gibbons." f. 62b.
8. "Call to remembrance." By Farrant. "Alter'd by Dr. Aldrich." f. 65.
9. "Sing we merily unto God our strength" (6 voices). "Dr. Blow." f. 67.
10. "Prepare ye the way of the Lord" (verse anthem, with 5-part chorus). "Michael Wise." f. 71.
11. "Blessed is he that considereth the poor" (verse anthem). By the same. f. 74.
12. "Christ rising again" (altus part only). By the same. f. 76b.
13. "Lord, what is man" (verse anthem). "Dr. Wm. Boyce." f. 79.
14. "The earth is the Lords" (for 3 basses). "Dr. Will. Child." f. 82.
15. "With all our hearts and mouths" (5 voices). "Thoˢ Tallis." f. 85b.
16. "O Lord, make thy servant (6 voices). "Will. Bird." f. 87b.
17. "Blessed be the Lord, my strength" (solo anthem). "H. Purcell." f. 90.
18. "Let God arise" (verse anthem). By the same. f. 93.
19. "My beloved spake" (3 voices, with symphonies). By the same. f. 96.
20. "Lord, thou hast been our refuge" (verse anthem). "Dr. Willᵐ Turner." f. 102b.
21. "I am the resurrection" (Funeral Service). "Holmes." f. 105b.
22. "I am the Resurrection" (Funeral Service). "Wanliss." 107b.
23. "Behold, how good and joyfull." "Hutchenson." f. 109b.
24. "Save me, O God, for thy names sake" (tenor and bass only). "Willᵐ Bird." f. 111b.
25, 26. "O Lord, thou hast searched me" (solo anthems). "Dr. John Blow." Two versions. ff. 116, 119b.
27. "O give thanks unto the Lord, for he" (5 voices). "Giles." f. 122.
28. "I will magnifie thee, O Lord" (solo, with 6-part chorus). By the same. f. 125.
29. "Blessed be thy name, O God" (5 voices). "Thoˢ Tallis." f. 128b.
30. "It is a good thing to give thanks" (3 voices). "H. Purcell." f. 130.
31. "Hear my prayer, O God, and hide not." Incomplete. By the same. f. 134b.
32. "I will sing unto the Lord as long" (5 voices). By the same. f. 139.
33. "How long wilt thou forget me" (verse anthem). "Dr. Christopher Gibbons." f. 142.
34. "Rejoice in the Lord, O ye righteous" (solo anthem). "Dr. Maurice Greene." f. 144.
35. "Turn thy face from my sin" (solo anthem). By the same. f. 148b.
36. "Like as the hart desires" (solo anthem). "Dr. Willᵐ Boyce." f. 151b.
37. "Lord, teach us to number our days" (verse anthem). "Pelham Humphreys." f. 154b.

An Anthem appears to have been lost after f. 138.

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Additional 17840, *passim*.

Paper; ff. 154. 18th cent. Folio. Bookplate of the "Rev^{d}. John Parker," by whom the index (f. 2b) was compiled. The MS. afterwards belonged to James Bartleman, the singer, who has added many pencil notes, including some important identifications. At his death, in 1821, it was acquired by Vincent Novello, who presented it to the Museum in 1849. The MS. also contains Services (*q.v.*) by Blow, Aldrich, and Purcell.

ANTHEMS in score, *viz.*:—

1. "For Sion's sake" (verse anthem, with 5-part chorus). "Adapted from Carissimi by Aldrich." f. 3.
2. "O pray for the peace of Jerusalem" (verse anthem). By the same, from the same. f. 5b.
3. "Behold, in heav'n" (verse anthem). By the same, from the same. f. 8.
4. "Haste Thee, O Lord" (verse anthem for 2 voices, with 6-part chorus). By the same, from Carissimi's "Jephthah." f. 10.
5. "O Lord, I have heard" (solo anthem). By the same. f. 12.
6. "Give the King thy Judgments" (solo anthem). By the same. f. 15.
7. "Sing unto the Lord" (verse anthem). "Orlando Gibbons." f. 17b.
8. "I waited patiently" (solo anthem). "Aldrich." f. 20.
9. "How long wilt thou forget" (verse anthem). "Chri. Gibbons." f. 23.
10. "Thy beauty, O Israel" (verse anthem). "Mic. Wise, with additions by Dr. Aldrich." f. 24b.
11. "I will love the, O Lord" (solo anthem). By Aldrich. f. 27.
12. "My song shall be" (solo anthem, with symphonies). By Purcell. f. 30.
13. "Like as the hart" (verse anthem). By P. Humfreys (name in pencil). f. 33b.
14. "Oh how amiable" (verse anthem, with 5-part chorus). Adapted by Aldrich. f. 35.
15. "I will love thee, O Lord" (solo anthem). "Bartholomew Isaack." f. 37.
16. "The Lord is King" (solo anthem). By Aldrich. f. 39b.
17. "I will exalt thee" (verse anthem, with strings). Anonymous. f. 41.
18. "Comfort yee" (solo anthem). By Aldrich. f. 43b.
19. "God is our hope" (for 5 voices.) [By the same.] f. 46b.
20. "Praise the Lord, O yee his servants" (solo anthem, with 5-part chorus). Attributed by Bartleman to Vaughan Richardson, but probably by Dr. Aldrich (see Add. 22099, f. 83). f. 48.
21. "Hide not Thou thy face" (for 5 voices). Adapted by Aldrich from R. Farrant. f. 50b.
22. "O praise the Lord, all yee heathen." By Aldrich. f. 51b.
23. "I was in the Spirit" (verse anthem). Adapted by Aldrich from Dr. Blow's anthem, "And I heard a great voice." f. 52.
24. "I am well pleased" (verse anthem). By Aldrich, from Carissimi. f. 54b.
25. "Behold now, praise the Lord" (for 5 voices). "Aldrich" (adapted). f. 57.
26. "Awake, put on thy strength" (verse anthem). "Wise." f. 58b.
27. "Open me the gates of righteousness" (verse anthem). By the same. f. 61.
28. "The Lord is my light" (verse anthem, with instrumental accompaniment). "Wm. Lawes." f. 63.
29. "We have heard." Aldrich, from Palestrina (according to Bartleman). f. 66.
30. "Hold not thy tongue." By the same from the same. f. 68.
31. "Sing unto the Lord" (verse anthem, with 5-part chorus). "Christofer Gibbons." f. 69.
32. "The Lord said unto my Lord." By the same. f. 71.
33. "O be joyfull." By P. Humfrey. f. 73.
34. "O give thanks" (verse anthem). "H. Purcell." f. 75.

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35. "Rejoyce in the Lord" (the "Bell" anthem). By the same. f. 103.
36. "Lord, let me know my end" (verse anthem, with 5-part chorus). "Matthew Lock." f. 106.
37. "Be mercifull unto me, O God" (verse anthem). By H. Purcell. f. 109.
38. "In jury is God known" (solo anthem). "W. N[orris]." f. 112.
39. "Blessed are those that are undefiled" (solo anthem). By the same. f. 113b.
40. "Behold, thou hast made" (solo anthem, with 5-part chorus). "Orlando Gibbons." f. 116.
41. "Behold, how good and joyfull" (verse anthem). "W. Norris." f. 118.
42. "The Lord is King" (verse anthem). "Hn. Purcell." f. 122.
43. "The souls of the righteous" (verse anthem). "Hn. Hall." f. 124b.
44. "O Lord, my God, why hast thou forsaken me" (solo anthem). "[P.] Humphry." f. 127b.
45. "O praise y^e^ Lord, laud ye the name" (solo anthem, with symphonies). By the same. f. 130.
46. "Be not wroth," generally sung to the words, "Bow thine ear" (for 5 voices). "William Byrd." f. 133b.
47. "O Lord, grant the Queen" ("The King" in Harl. 7339, f. 140b). For 5 voices. By Aldrich. f. 135b.
48. "Blessed be the Lord, my strength" (solo anthem). "H. Hall." f. 139.
49. "O Lord, thou hast searched me" (solo anthem). "Blow." f. 141b.
50. "Have mercy upon me, O God" (verse anthem). "Humphries." f. 144.
51. "O Lord, I have sinned" (verse anthem). "Blow." f. 146b.
52. "Hast thee, O God" (verse anthem). "Pelham Humphris." f. 149.
53. "I will love thee" (verse anthem, with ritournelles). "Je. Clarke." f. 152.

Additional 17842.

Paper; ff. 145. 18th cent. Quarto. "Purchased from the collection of W^m^ Scroggs Esq^r^" by Thomas Bever, LL.D., Fellow of All Souls Coll., Oxford (whose bookplate it bears), in 1777, and presented to the Museum by Vincent Novello, in 1849.

ANTHEMS in score, copied by Dr. William Walond, of Oxford (see f. 1).

1. "God is gone up" (full anthem, with parts for 6 solo voices). "Croft." f. 3.
2. "All people that on earth do dwell." "Tallis." f. 9.
3. "Be not wrath very sore" (in 5 parts). "Bird." Similar to "Bow Thine Ear" (Harley 7337, f. 60), but with variations. f. 11.
4. "We have heard with our ears." "Adapted by Dr. Aldrich from Pallastrini and Carissimi." f. 14.
5. "God is our hope" (in 5 parts). "Aldrich." f. 18.
6. "O God, thou art my God." "Purcell." f. 23b.
7. "O God, thou hast cast us out" (in 6 parts). "Hen. Purcell." f. 27b.
8. "Behold now, praise the Lord" (in 5 parts). Adapted by "Aldrich." f. 33b.
9. "Why art thou so vexed." By Aldrich, from Palestrina. f. 37.
10. "My heart is fixt." By Aldrich, from Palestrina. f. 40.
11. "The Eye of the Lord." By Aldrich, from Palestrina. f. 43.
12. "I call and cry" (in 5 parts). "Tallis." f. 46b.
13. "With all our hearts" (in 5 parts). By Tallis. f. 50b.
14. "I look for the Lord" (in 5 parts). Adapted by Aldrich. f. 53b.
15. "I will magnifie thee, O God" (in 5 parts). Anonymous. f. 56b.
16. "O Lord, rebuke me not" (in 5 parts). "Husbands," from R. White (see Add. 22597, f. 3), but with other words. f. 60b.
17. "O God, the king of Glory." By Aldrich, from Palestrina. f. 64.
18. "O sing unto the Lord" (verse

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anthem for 1, 2, and 3 voices). "Croft." f. 66b.
19. "I will give thanks" (verse anthem for solo and 3 voices, with 8-part chorus). By the same. f. 75b.
20. "Put me not to rebuke." By the same. f. 89.
21. "I will love thee" (verse anthem for 2 voices and solo). "Je. Clarke." f. 94b.
22. "Sing unto the Lord" (verse anthem for 3 voices and solo). "Croft." f. 101.
23. "We will rejoyce in thy salvation" (in 5 parts). By the same. f. 110b.
24. "O Lord, rebuke me not" (in 6 parts). By the same. f. 118b.
25. "I am the resurrection." "Tho[s] Morley." f. 126.
26. "I will alway give thanks." "Croft." f. 132b.

Additional 17861.

Paper; ff. 128. 18th cent. Oblong folio. Belonged to Dr. S. Arnold, W. Russell (1803), George Gwilt (1848), and Vincent Novello (1849).

ANTHEMS, in score, *viz.*:—

1. "O God, thou hast cast us out" (verse anthem). "Maurice Greene." "Compos'd for the Fast Day. Dec. 18, 1745." *Autograph.* f. 3.
2. "Give y[e] King thy judgments" (verse anthem, with 5-part chorus). "W. C[roft]. July ye 13[th], 1727." *Autograph.* f. 10.
3. "Praise the Lord, O my soul, while I live" (solo anthem). "Maurice Greene." *Autograph.* f. 19.
4. "Hear, O Lord, and have mercy" (verse anthem). "D[r] Greene, written by Mr. S. Porter, his pupil." f. 24.
5. "Hear my crying, O God" (solo anthem). By Dr. Boyce. *Autograph.* f. 31. With a *copy*, f. 94.
6. "O Lord, look down from Heaven" (verse anthem). By Dr. Greene (?). *Autograph.* f. 40.
7. "O sing unto the Lord a new song" (verse anthem). By the same. *Autograph.* f. 46.
8. "O praise the Lord of Heaven." By the same. *Autograph.* f. 54.
9. "I will alway give thanks unto the Lord" (verse anthem). By the same. *Autograph.* ff. 62–67b.
10. "Teach me, O Lord" (the last page only). By Dr. Boyce. f. 72.
11. "I will magnifie thee, O God" (solo anthem). By the same. f. 72b.
12. "The Lord is full of compassion" (last page only). By the same. f. 80.
13. "Give unto the Lord, O ye mighty" (solo anthem). By the same (?). f. 80b.
14. "I cried unto the Lord with my voice" (verse anthem). By the same. f. 87.
15. "O be joyfull in God" (first page only). Anonymous. f. 93b.
16. "How long wilt thou forget me" (verse anthem, with 5-part chorus). By Dr. Boyce (?). f. 102.
17. "Lord, what is man" (verse anthem). By the same. *Imperfect* at the end. f. 108.
18. "The Lord is king" (last page only). By the same (?). f. 110.
19. "I will alway give thanks" (solo anthem). By Greene. Different from no. 9. f. 110b.
20. "O give thanks unto the Lord" (first and last pages only), for 8 voices. Anonymous. f. 117b.
21. "Like as the hart" (solo anthem). *Imperfect* at the end. By Dr. Boyce. f. 118b.
22. "Lord, teach us to number our days" (solo anthem). "Dr. Boyce." *Autograph.* (The concluding chorus is in a different hand. The original MS. will be found at ff. 68b–71b.) f. 121.

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Additional 23626, *passim*.

Paper; 18th cent. Quarto. For a further description of the MS., see under Madrigals.

SACRED vocal compositions, in score, by William Bird. Nos. 1–7 are for 3 voices.

1. "Lord, in thy rage." f. 3.
2. "Right blest are they." f. 4.
3. "Lord, in thy wrath." f. 5b.
4. "O God, which art most mercifull." f. 7.
5. "Lord, hear my prayer." f. 8b.
6. "From depth of sin." f. 9b.
7. "Attend mine humble prayer." f. 10b.
8. "O Lord my God" (à 4). f. 40b.
9. "Behold, how good a thing it is," in two parts (à 6). f. 85.
10. "Unto the hills mine eyes I lift" (à 6). f. 107.
11. "Christ rising," in two parts (à 6). f. 112b.

Additional 24294.

Paper; ff. 44. 18th cent. Quarto. Bookplate, with arms, of Messrs. Sharp, of Old Jewry, from whom the volume appears to have passed into the hands of Dr. H. Gauntlett (1861).

"HEAR my prayer, O God, and hide not thyself": Anthem for solo and chorus, with accompaniments for strings and organ, by the Revd. Phocion Henley.

Additional 28810.

Paper; ff. 4. 18th cent. Oblong octavo.

"PUT me not to rebuke, O Lord": verse Anthem, "Alter'd from D[r] Greene, meerly to perpetuate the fine verse 'I go mourning,' the 4-part Anthem being never us'd. Per J. N[ares]." *Autograph.*

Additional 28967.

Paper; ff. 57. 18th cent. Quarto. Belonged to William Felton, Vincent Novello (1847) and Joseph Warren (1862).

"BLESSED is he that considereth the poor": full Anthem for four voices, in full score, by Dr. William Boyce. *Autograph.* Said to have been composed for the Festival of the Sons of the Clergy.

Additional 28968.

Paper; ff. 41. 18th cent. Quarto.

"HAVE mercy upon me, O God, after thy great goodness": Chandos Anthem, No. 4, for solo voices and 3-part chorus, with symphony and accompaniments for strings and oboes, in score, by Handel. Stated by Joseph Warren (f. 1) to be in Smith's handwriting, *i.e.* John Christopher Smith, the elder.

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Additional 29417–29426.

Paper; 18th cent. Oblong quarto.

TEN of the Chandos Anthems, by Handel. The abbreviations used below refer to the numbers assigned to the Anthems or "Psalmen" in the Händel-Gesellschaft's edition of these works, and in that of Dr. Arnold. Any variations from these two editions are indicated. The Chandos "Te Deum" (Add. 29416) is in the same hand. All the Anthems, except where the contrary is stated, are for solo voices and 4-part chorus, with accompaniments for two violins, oboe, double bass and organ, in score.

29417. Vol. i (ff. 27). 1. "I will magnifie thee, O God, my king," with 3-part chorus (Arn. 1; H.-G. v[a]). The solos which in the Arnold and Händel-Gesellschaft editions precede and follow the tenor air, "The Lord preserveth all them that love him," are omitted.

29418. Vol. ii (ff. 38). 2. "Let God arise," with a part for violoncello and bassoon (Arn. 3, but without the bass air, "Like as the smoke," and the alto air, "Like as wax"; H.-G. xi[a]).

29419. Vol. iii (ff. 29). 3. "Have mercy upon me, O God," with 3-part chorus (Arn. 4; H.-G. iii).

29420. Vol. iv (ff. 54). 4. "O come, let us sing" (Arn. 5; H.-G. viii).

29421. Vol. v (ff. 24). 5. "O sing unto the Lord," with 3-part chorus, and part for violoncello and bassoon (Arn. 6; H.-G. iv).

29422. Vol. vi (ff. 33). 6. "My song shall be alway" (omitting the trio for treble, tenor, and bass, which is published in Arn. 7 and H.-G. vii).

29423. Vol. vii (ff. 30). 7. "As pants the Heart (*sic*)," with 3-part chorus and violoncello part (Arn. 8: H.-G. vi[a]).

29424. Vol. viii (ff. 59). 8. "The Lord is my light" (Arn. 9; H.-G. x).

29425. Vol. ix (ff. 38). 9. "In the Lord put I my trust," with 3-part chorus (Arn. 10; H.-G. ii).

29426. Vol. x (ff. 46). 10. "O praise the Lord with one consent" (Arn. 11; H.-G. ix).

Additional 29998, ff. 29b–51.

Paper; 18th cent. Folio. The MS. belonged to Thomas Barnard, who appears to have been the transcriber. It contains also the later version of Handel's "Te Deum" in B flat (see under Services).

"LET God arise": Anthem for solo voices and 6-part chorus, with accompaniments for two violins, viola, oboe, and bassoon and double bass (violoncello in the Händel-Gesellschaft's edition), in full score. Published by Arnold as Chandos Anthem, No. 2, but really an arrangement for the King's Chapel of No. 3 of that series. Anthem XI[b] in the Händel-Gesellschaft's edition.

Additional 31210, ff. 83–121.

Paper; 18th cent. Quarto. The MS. also contains Services by Charles King, described elsewhere.

ANTHEMS, with a figured bass, in score, by Charles King, Mus. Bac.

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Probably copied from the originals (see f. 26b), after the composer's death.

1. "O give thanks unto the Lord, for he" (verse anthem). f. 83.
2. "The Lord is my Shepherd" (verse anthem). f. 90b.
3. "Lord, remember David" (full anthem). f. 98b.
4. "Turn thou thy face from my sins" (full anthem). f. 105.
5. "Unto thee, O Lord, will I lift up" (full anthem). f. 110.
6. "As pants the hart" (full anthem). f. 118.
7. "O pray for the peace of Jerusalem" (full anthem). f. 116b.

Additional 31226, ff. 65b–100b *passim*.

Paper; 18th cent. Oblong quarto. The MS. also contains a few Motets, Masses and Services in the same hand, and Italian Songs, described elsewhere.

ANTHEMS in score, *viz.* :—

1. "Lord, thou hast commanded" (with figured bass). "Barick Bullman." f. 65b.
2. "O God, for thy Names sake." "John Franctynge." f. 88b.
3. "O mercyfull Father, we beseche thee" (with figured bass). "Feryng." f. 98b.
4. "When Jesus went" (5 voices). "Thoˢ Tallis." f. 100b.

Additional 31404, ff. 80–96.

Paper; 18th cent. Belonged in 1788 to E. S. Biggs, of Cambridge. Oblong folio. For the rest of the MS., see under Services.

ORGAN-PART of a collection of Services and Anthems. The latter (reversing the volume) are :—

1. "Praise the Lord, O my soul" (full anthem). "Child." f. 96b.
2. "O give thanks" (full anthem). "Tucker." f. 95b.
3. "Awake up, my Glory" (verse anthem). "Wise." f. 94b.
4. "I was glad" (verse anthem). "Purcell." f. 93b.
5. "Out of the deep" (full anthem). "Aldrich." f. 90b.
6. "O praise the Lord, all yee Heathen" (verse anthem). "Crofts." f. 89.
7. "We have heard with our ears" (full anthem). By Aldrich, from Palestrina. f. 87b.
8. "I will magnifie" (verse anthem). "Tucker." f. 85b.
9. "We will rejoyce." "Crofts." f. 83.
10. "O praise ye the Lord, all yee heathen." "Dr. Aldrich." f. 80b.

Additional 31557.

Paper; ff. 73. 18th cent. Quarto. Belonged to Thomas Clarke. The MS. contains many notes by Rophino Lacy, who declares certain alterations on ff. 6, 24, 25 and 97 to be in the composer's hand.

TWO SETTINGS of the anthem "As pants the hart," in full score, by Handel.

1. For solo voices and 6-part chorus, with symphony and accompaniments for oboe, two violins, viola, violoncello, and organ with double bass in unison, in the hand of J. Christopher Smith, the elder. This arrangement differs from

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all the four published by the Händel-Gesellschaft, but most nearly resembles those numbered vi[b] and vi[d]. It consists of a Sinfonia in D minor (f. 3); a quintet (Messrs. Hughs, Bell, Getting, Whely and Baker) with 6-part chorus, "As pants the hart" (f. 6); an alto solo, "Tears are my daly food" (f. 13); a bass solo, "Now when I think thereupon" (f. 15b); "In the voice of praise" for solo voices and 4-part chorus in unison (f. 16b); an alto and tenor duet, "Why so full of grief" (f. 22b); and a bass solo with 4-part chorus, "Put thy trust in God" (f. 26).

2. For solo voices and 3-part chorus, with "sonata" and accompaniments for two violins, oboe, violoncello and bassoon, double bass and organ, being the original setting of Chandos Anthem No. 8 (H.-G. vi[e]). f. 32.

Additional 31558.

Paper; ff. 44. 18th cent. Oblong quarto.

"My song shall be alway": Chandos Anthem, in full score, published by Arnold and the Händel-Gesellschaft as No. 7, with this difference, that the trio, "Thou rulest the raging of the sea," is here omitted. At the top of f. 1 is written the name "Green," which has been crossed out, and that of Handel substituted in pencil.

Additional 31559, ff. 1, 21.

Paper; 18th cent. Large folio. The MS. also contains some Services by Blow and a Mass by Lully, described elsewhere.

Two of the Chandos Anthems, in full score, by Handel, transcribed by John Christopher Smith, the elder.

1. "As pants the hart": the original version as published by Arnold (No. 8), for solo voices and 3-part chorus, with symphony and accompaniments for 2 violins, oboe, violoncello, and organ in unison with violoncello grosso (*i.e.* double bass). f. 1.
2. "My song shall be allway": the same version of Chandos Anthem No. 7 as in Add. 31558 (*q.v.*). f. 21.

Additional 31605, f. 45b.

Paper; 18th cent. Oblong folio. For a list of the contents of the MS., see under Operas.

"Lord of all power and might," for 4 voices, in compressed score, by Rev[d] [William] Mason. *Imperfect* at the end.

Additional 31694.

Paper; ff. 45. 18th cent. Quarto. Belonged to "The Musick Clubb of Glocester."

"Sing we merrily unto God our strength": Anthem, with accompaniments for trumpets, oboes, violins, violoncello, contra-basso, organ and bassoons, in full score, by Dr. John Alcock.

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Additional 31721.

Paper; ff. 20. 18th cent. Quarto.

"CALL to remembrance": Anthem for 2 cantos and 4-part chorus, with accompaniment for the organ, in score, followed (f. 11) by the 2nd canto solo part, and the chorus parts in duplicate, by Dr. [B.] Cooke. Apparently *autograph*.

Additional 31820, ff. 7–61.

Paper; 18th cent. Oblong folio. The MS. also contains some early 19th cent. copies of Anthems, described below.

VERSE ANTHEMS, in parts, by [John] Scheeles or Sheeles. *Autograph* (?).

1. "O come, let us sing unto the Lord." f. 7.
2. "Hear, O thou Shepherd." f. 20.
3. "O Lord, thou hast searched me." f. 43.

Additional 31822, f. 4.

Paper; 18th cent. Folio. For a description of the MS., see below (p. 96).

WORDS of an Anthem, "My song shall be always of the loving-kindness of the Lord."

Additional 33351, ff. 17, 30.

Paper; 18th cent. Oblong octavo. For the rest of the MS., see under Songs.

THE MELODY of the national Anthem, to the words "God save great George our King." Seven verses, of which the last four, beg. "Fame, let thy trumpet sound," are repeated on f. 30.

Additional 34289.

Paper; ff. 49. 18th cent. Quarto. Bookplate of Messrs. Sharp.

TWENTY ANTHEMS for two trebles and a bass, in score, by Dr. William Child, being *The first set of Psalms of III voyces . . . with a continual basse, either for the Organ or Theorbo*, published by the composer in 1639.

1. "Blessed is the man that hath not walked." f. 3.
2. "Why doth y^e^ Heathen so furiously rage." f. 6.
3. "Lord, how are they increased." f. 8.
4. "Heare me when I call." f. 12.
5. "Ponder my words, O Lord." f. 14b.
6. "O Lord, rebuke me not." f. 17.
7. "O Lord, my God, in thee have I put my trust." f. 19.
8. "O Lord our Governour." f. 21b.
9. "I will give thanks unto the (*sic*), O Lord, with my whole heart." f. 23b.
10. "Why standest thou so farr off." f. 25b.
11. "In the Lord put I my trust." f. 27b.

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12. "Helpe me, Lord, for there is not one." f. 29b.
13. "How long wilt thou forget me, O Lord." f. 31b.
14. "The foole hath said in his heart." f. 32b.
15. "Lord, who shall dwel in thy Tabernacle." f. 34.
16. "Preserve me, O God, for in thee have I put." f. 36.
17. "O that the salvation were given unto Israell." f. 38b.
18. "Save mee, O God, for thy name sake." f. 41.
19. "O that my wayes." f. 43b.
20. "Praise ye (*sic*) y^e^ Lord, O my soule." f. 46b.

Additional 17839, ff. 28b–259.

Paper; late 18th century. Large folio. Belonged to Samuel Picart, prebendary of Hereford; R. Underwood, solicitor, of Hereford; G. Townshend Smith, organist of Hereford Cathedral; Robert Kanzow Bowley, librarian to the Sacred Harmonic Society; and (1848–9) Vincent Novello (see letters at the beginning). At f. 18 is one of Blow's Services, described elsewhere.

ANTHEMS, many of them with symphonies, *etc.*, for organ or strings, in score, by Dr. John Blow, transcribed by Dr. Philip Hayes.

1. "Hear my voice, O God." f. 28b.
2. "Arise, O Lord, into thy resting place." f. 37b.
3. "I said in the cutting off of my days" (solo anthem). f. 45b.
4. "The Kings of Tharsis" (verse anthem). f. 52b.
5. "When the Lord turned again" (verse anthem). f. 57.
6. "Ascribe unto the Lord" (solo anthem, with 6-part chorus). f. 65b.
7. "I was glad" (6 voices). "Composed . . . for a general Thanksgiving . . . Dec^r^, 1694." In full score. f. 78b.
8. "O sing unto the Lord a new song all" (6 voices). f. 95.
9. "I waited patiently" (verse anthem). f. 106b.
10. "Jesus seeing the multitude" (verse anthem, with 5-part chorus). f. 113.
11. "Behold, how good and joyful" (verse anthem). f. 120b.
12. "O Lord God of my salvation" (8 voices). f. 124.
13. "Lord, how are they increased" (verse anthem). f. 131.
14. "Blessed is the man that hath not walked" (verse anthem). f. 136b.
15. "Christ being raised" (verse anthem). f. 148b.
16. "I beheld, and lo in the midst" (verse anthem). f. 152b.
17. "The Lord is my shepherd" (verse anthem). f. 162b.
18. "When Israel came out of Egypt" (verse anthem). f. 183b.
19. "Man that is born of a woman" (verse anthem). f. 209b.
20. "We will rejoice in thy salvation" (verse anthem). f. 212b.
21. "O how amiable are thy dwellings" (verse anthem). f. 220.
22. "Blessed is the man that hath not walked" (verse anthem). Composed "July 27, 1706." Different from no. 14. f. 224.
23. "God is our hope" (verse anthem). f. 229b.
24. "And I heard a great voice of much people" (verse anthem). f. 237b.
25. "Praise the Lord, ye servants" f. 248b.
26. "Cry aloud and spare not" (verse anthem). f. 250.

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Additional 17843 and 17844, ff. 3–94.

Paper; late 18th cent. Quarto. Purchased at Bartleman's sale by Vincent Novello, and presented by him to the Museum in 1849. Vol. ii also contains some Services, described elsewhere.

ANTHEMS, with a bass, in score, by Dr. William Croft. The whole of vol. i and part of vol. ii (ff. 3–59) are in the same hand.

17843. VOL. I (ff. 156).

1. "The souls of the Righteous" (verse anthem). Composed "For the Funeral of Queen Ann." f. 3.
2. "I will give thanks unto thee, O Lord" (verse anthem). "For the Thanksgiving upon the victory at Blenheim." f. 12b.
3. "God is gone up." f. 26b.
4. "Teach me, O Lord, the way of thy statutes" (verse anthem). f. 33b.
5. "Give the King thy Judgments" (verse anthem, with 5-part chorus). f. 40.
6. "O praise the Lord, all ye Heathen" (verse anthem). f. 50.
7. "Deliver us, O Lord our God" (verse anthem). f. 52b.
8. "The Lord is righteous" (verse anthem). f. 57b.
9. "O Lord our Governour" (verse anthem). f. 64.
10. "I waited patiently" (solo anthem). f. 73b.
11. "My soul be joyful" (verse anthem). f. 78b.
12. "O give thanks unto the Lord and call," with symphonies for strings. Written "for the Thanksgiving upon suppressing of the Rebellion at Preston, 1715." f. 89b.
13. "The Lord is a Sun and a Shield," with instruments. In full score. "Compos'd . . . for the coronation of . . . George 1st." f. 123b.
14. "Praise the Lord, O my soul" (solo anthem). f. 147.

17844. VOL. II.

1. "Praise God in his Sanctuary" (verse anthem). "Compos'd for the openning of the organ at Finedon in Northamptonshire, the gift of y^e^ Rev^d^ S^r^. John Dolben Bar^t^." f. 8.
2. "I will lift up mine eyes." "Composed for the Sons of the Clergy. . . . 1713." f. 17.
3. "Offer the Sacrifice of Righteousness" (verse anthem, with 8-part chorus). Composed for the same. f. 33.
4. "O come, let us sing unto the Lord" (verse anthem). The Hallelujah at the end (f. 53) was supplied by Vincent Novello from a MS. belonging to Mr. Shield. f. 46b.
5. "Blessed is the man, O Lord" (verse anthem). f. 54.
6. "Be mercifull unto me, O God" (verse anthem, with 7-part chorus). f. 60.
7. "Put me not to rebuke." f. 76b.
8. "Praise the Lord, O my soul" (verse anthem). Different from no. 14. f. 84b.

Additional 17849, ff. 19–142.

Paper; late 18th cent. Quarto. Purchased (the whole or the greater part) at James Bartleman's death (1821) by Vincent Novello, and presented by him to the Museum in 1849. There is an Evening Service by Croft, described elsewhere.

ANTHEMS, by Dr. William Croft, in score, written in various hands. Nos. 1–4 are in the same hand.

1. "O Lord, thou art my God" (verse anthem, with 5-part chorus). f. 19.
2. "The Lord is righteous" (verse anthem). f. 33b.

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3. "O praise the Lord, all ye heathen" (verse anthem). f. 41.
4. "Great and marvellous are thy works" (solo anthem). f. 44.
5. "Try me, O God" (6 voices). f. 49.
6. "Blessed be the Lord my strength" (verse anthem, with 5-part chorus). Sung at St. Paul's by Messrs. Barnes, Elford, Church and Williams, on the occasion of the Thanksgiving in Dec. 1705. f. 62.
7. "I will lift up mine eyes." f. 85.
8. "Give the king Thy judgements" (5 voices). "July y^{e} 13th, 1727." Transcribed from the original (now Add. 17861, f. 10). f. 96.
9. "My soul, be joyful," with second part, "O put your trust in him." ff. 107, 115b.
10. "This is the day which the Lord hath made" (curtailed — with the "Hallelujah" from no. 7 repeated at the end). In the same hand as no. 5. f. 123.
11. "Blessed is the people, O Lord." In the same hand as no. 9. f. 132.

At f. 48b is the beginning of a full anthem, "I am well pleased," by "Galliard."

Additional 30309.

Paper; ff. 111. Late 18th cent. Folio. Bookplate, with arms, of Walter Michael Moseley, of Glashampton.

ANTHEMS, in score, by Handel, transcribed, at least as far as f. 41, by Edmund Thomas Warren. The remainder were probably copied by Warren at a rather later period. The first four are nos. 6, 4, 5, and 8, of the Chandos Anthems as published by Arnold. They are written for solo voices and (unless the contrary is stated) 3-part chorus, with symphony and accompaniments for strings, oboes, *etc.* The numbers in brackets are those under which they are published in the Händel-Gesellschaft's series.

1. "O sing unto the Lord a new song, all the whole earth" (iv). f. 8.
2. "Have mercy upon me, O God, after thy great goodness" (iii). f. 21.
3. "O come, let us sing unto the Lord," with 4-part chorus (viii). f. 42b.
4. "As pants the Hart" (vi^{a}). f. 71.
5. "The King shall rejoice": the "Dettingen" anthem, written for solo voices and 5-part chorus, with accompaniments for trumpets, drums, oboes, bassoons, strings, and organ, in full score.

Additional 31399, f. 36.

Paper; late 18th cent. Oblong quarto. For the rest of the MS., see under Motets.

"O LORD God, O God of our Salvation," for 5 voices, with a figured bass, in score, said to be altered from a motet of Palestrina by Dr. Aldrich.

Additional 31418.

Paper; ff. 70. Late 18th cent. Large quarto. Bookplate of Edmund T. Warren Horne.

"THE TEARS or Lamentations of a sorrowful soul . . . sett forth by Sir William Leighton . . . 1614": a transcript (omitting the treble viol and lute parts) by J. Stafford Smith and E. T. Warren

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Horne of the published work, consisting of metrical Psalms or Anthems in 4 or 5 parts, in score. Nos. 1–30 are for 4 voices, the rest for 5.

1. "O loving God and Father deere." "Sir W^m Leighton." f. 2b.
2. "Come let us sing to God." By the same. f. 3.
3. "My soule doth long." By the same. f. 3.
4. "In thee, O Lord, I put my trust." By the same. f. 3b.
5. "Thou art my God, thy help's at hand." By the same. f. 4.
6. "Almighty God, which hast me brought." By the same. f. 4b.
7. "I cannot, Lord, excuse my sin." By the same. f. 5.
8. "An heart thats broken." "Jos. Dawland." f. 5b.
9. "O Lord, thy names most excellent." "Sir W^m Leighton." f. 6.
10. "Thou God of might." "John Milton." f. 6b.
11. "Yield unto God, the Lord." "R. Johnson." f. 7b.
12. "Almighty God, which hast me brought." "Tho^s Forde." f. 8.
13. "Alas that I offended ever." "E. Hooper." f. 8b.
14. "O God, to whom all hearts are seen." "R. Kindersley." f. 9.
15. "Almighty Lord and God of love." "Nat. Gyles." f. 9b.
16. "I'le lie me down to sleep." "I. Cuperario." f. 10.
17. "Atend unto my tears, O Lord." "D[octor John] Bull." f. 10b.
18. "Look downe, O Lord, on me poor man." "W^m Byrde." f. 11.
19. "Hidden, O Lord, are my most horrid sinnes." "Franc. Pilkington." f. 12.
20. "O Lord, give ear to my complaint." "Tho^s Lupo." f. 13.
21. "Let thy salvation be my joy." "Rob^t Jones." f. 14.
22. "O God, that no time doest despise." "Martin Pierson, M.B." f. 15.
23. "O Lord, how doe my woes encrease." "Orlando Gibbons." f. 15b.
24. "Most mighty and all-knowing Lord." "Thomas Weelkes." f. 16b.
25. "O let me tread in the right path." "John Warde." f. 17.
26. "I am quite tyred with my groanes." "Jn^o Wilbye." f. 18.
27. "What shall I render to the Lord." "Rob^t Jones." f. 19.
28. "In thee, O Lord, I put my trust." "Alfonso Ferabosco." f. 20.
29. "Be unto me, O Lord, a tow'r." "Wm. Byrde." f. 20b.
30. "In the departure of the Lord." "Dr. J^no Bull." f. 22b.
31. "I laid me down to rest." "Wm. Byrd." f. 23.
32. "Attend unto my tears, O Lord." "Dr. J^no Bull." f. 26.
33. "O Lord, come pitty my distress." "Alfonso Ferabosco." f. 26b.
34. "O Lord, behold my miseries." "J. Milton." f. 27.
35. "High mighty God of righteousness." "Francis Pilkington." f. 31b.
36. "O Lord, I lift my soul to thee." "Orlando Gibbons." f. 33b.
37. "Well-spring of bounty." "Hooper." f. 34b.
38. "The cause of death." "Tho^s Lupo." f. 35b.
39. "O let me at thy footstoole fall." "Martin Peerson." f. 37b.
40. "O Lord, how do my woes encrease." "John Cuperario." f. 39b.
41. "O happy hee, whom thou protectst." "Tho^s Weelkes." f. 42.
42. "Out of the deep to thee I cry'd" (not the same as the one in Add. 30478). "Nathaniel Gyles." f. 43b.
43. "Save me, O Lord, for righteous men." "Robert Johnson." f. 44.
44. "Not unto us, but to thy name." "Thos. Forde." f. 45b.
45. "Lord, ever bridle my desires." "Martin Pearson." f. 47.
46. "Oh had I wings like to a dove." "J^no Milton." f. 49.
47. "Lament, lament, my soul doth cry." "Rob^t Jones." f. 51.
48. "O Lord, consider my great moans." "John Ward." f. 53b.
49. "O God, the rock of my whole strength." "J^no Wilbye." f. 55.
50. "I shame at my unworthiness." "J^no Douland, B.M." f. 57.

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51. "If that a sinners sighs." "J^no Milton." f. 59b.
52. "Judge them, O Lord, which me pursue." "R. Kindersley." f. 62.
53. "Come, come, help me, O God." "W^m Byrde." f. 64.
54. "O Lord, come, pity my complaint." "Timolphus Thopul." f. 66b.
55. "In Death no man remembreth thee." "Alfonso Ferabosco." f. 69.

Additional 31670, ff. 2, 14, 34, 39.

Paper; late 18th cent. Oblong folio. The MS. contains two other anthems, dated 1811, *etc.* (see below); also Canons, a Mass, and Services of the end of the 18th cent., described elsewhere.

ANTHEMS, in score (unless the contrary is stated).

1. "O be joyful in God." Organ score, tenor solo part, and drum part. "Dr. Boyce." Mostly *autograph*. Belonged to W. Felton, organist of Hereford, and in 1844 to W. J. Porter, A.M. ff. 2, 12, 13.
2. "Lord, thou hast been our refuge," solo anthem "compos'd for St. George's Chapel at Windsor . . . at the instance of . . . Rev^d D^r Shepherd, Canon of Windsor and Plumian Professor in the University of Cambridge," by "J. Worgan, M.D., . . . Richmond, 1782." f. 14.
3. "Lift up your heads, O ye Gates," solo anthem for Easter Day. By T. S. Dupuis. *Autograph*. f. 34.
4. "Unto thee, O God, do we give thanks," verse anthem. "Dr. Hayes." *Autograph* (?). f. 38.

Additional 31714, Pt. I (ff. 5), Pt. II (ff. 11).

Paper; late 18th cent. Quarto and oblong folio. At the end of Pt. I there is a Chant, described elsewhere.

"TEACH me, O Lord, the way of thy Statutes": solo Anthem, with figured bass, in score, by Dr. [Thomas Sanders] Dupuis. Part I contains the original manuscript; Part II, a copy of the score, followed by the 1st canto part with a bass, and the duet for 2 cantos; and also a treble chorus part.

Additional 34076, f. 14b.

Paper; late 18th cent. Quarto. For a further description of the MS., see under Songs.

"BLESSED be the Lord my strength": solo Anthem, with figured bass, in score. "Sung by Mr. [Richard] Elford."

Additional 34609, *passim*.

Paper; late 18th cent. Folio. The MS. also contains a Catch, Chants, Glees, Harpsichord Music, notes on History of Music, a Hymn, Musical Instructions (see Treatises), Organ Music, Services, Solfeggi, and Songs (sacred and secular), all described elsewhere.

PORTIONS of Anthems, in the hand of John Stafford Smith, mostly in organ score.

1. Funeral anthem without words. "Jn° James." f. 7.
2. "Though ye have lien among the pots." Unfinished. By J. S. Smith (?). f. 13b.
3. "Wherewithal shall a young man"

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(2 voices). "Arnold." f. 31b.
4. "O praise the Lord, [all ye heathen]." Full anthem. By the same. f. 38b.
5. "O how amiable." By the same. f. 39.
6. "Who is this [that cometh from Edom]?" By the same. f. 39b.
7. "Thy Righteousness, O God." "Dr. Ayrton" (a pupil of Dr. Nares, whose approval of the work is shown by an anecdote given by the transcriber). "1778." f. 40b.
8. "The Lord is my shepherd" (for 2 trebles). Attributed on f. 58b to "Joseph John Harris." f. 55.
9. "O give thanks unto the Lord, for he is gracious." Beginning only. Anonymous. f. 59b.
10. "O Lord, I have sinned." Unfinished. By J. S. Smith. f. 70b.
11. "Sing unto God, O ye kingdoms of the earth": the words of an anthem. By J. S. Smith (?). f. 75.

Additional 34610, ff. 19, 26.

Paper; late 18th cent. Quarto. At ff. 22–25b are some Chants in the same hand, and the MS. also contains a Glee and a Madrigal (about 1812), Motets and a Song (18th cent.), and part of an Oratorio (1827), all described elsewhere.

Two full Anthems, for 4 voices, in score, in the hand of William Walond, organist of Chichester Cathedral (see f. 22).

1. "To God belong[s] th' eternal Sway" (Psalm 97), with figured bass for the organ. "[W.] Walond." f. 20b.
2. "Why art thou so vexed, O my Soul." "R[obert] Shenton." The name of Corelli appears at the top of f. 27 (? as composer of the melody). f. 26.

Additional 35024, f. 3.

Paper; late 18th cent. Oblong folio. The MS. also contains Chants, part of a Mass, a Song (secular), a String Trio, and a fragment for the Violin of about the same date, a Violin Concerto (1782), a Motet (1794), some Pianoforte Solos (1795), and some fragments (early 19th cent.), all described elsewhere.

"O Give thanks unto the Lord, for he is gracious": verse Anthem for 4 voices, by H. Purcell. Said by Vincent Novello to be in the hand of Samuel Wesley, but apparently only the second movement is in his hand.

Additional 31403, ff. 40–44, 77b.

Paper; 18th–19th cent. Folio. For a further description of the MS., see under Organ Music.

Organ part of the following Anthems:—

1. "O Lord, grant the king." By W. Child. f. 40.
2. "Praise the Lord." [By the same.] f. 40b.
3. "Hosanna to the Son of David." By O. Gibbons. Apparently transcribed by S. Corfe. f. 42.
4. "Come, Holy Ghost." Anonymous. Apparently written, with no. 5, about 1700. f. 44.
5. "The Spirit of Grace." Anonymous. f. 44.
6. "Deliver us." By A. Batten. f. 77b.

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Additional 31821, *passim*.

Paper; late 18th and early 19th centt. Oblong folio. The MS. also contains Hymns (18th cent.); part of an Oratorio (1831 ?); a sacred Duet, sacred Song, and Services (early 19th cent.); and a Motet (after 1827); all described elsewhere.

ANTHEMS in score, transcribed (unless the contrary is stated) by R. J. S. Stevens, the earlier ones being probably intended for insertion in his *Sacred Music*, 1802, which contains two or three of them.

1. "Bow thine ear." Alto, 1st tenor, and bass parts, in score. "Bird." f. 2.
2. "Great King of Gods" (5 voices, with symphony for viols). "Orlando Gibbons." "Made for the king's being in Scotland . . . 1617." Copied from Dr. Philip Hayes' MS. f. 5.
3. "Lord, grant grace" (8 solo voices and 5-part chorus). By the same. f. 11.
4. "O all true faithful hearts" (contra-tenor solo and 6-part chorus, with symphony for viols). A thanksgiving for the king's recovery from sickness. By the same. Copied from Dr. P. Hayes' MS. f. 17.
5. "Blessed are all they that fear the Lord" (wedding anthem for solo and 6-part chorus with viols). "First made for my Lord of Somerset." By the same. Copied from the same MS. f. 22.
6. "This is the record of John" (solo anthem, with 5-part chorus and viols). "Made for Dr. Laud, President of St. Johns, Oxford . . . afterwards . . . Archbishop." By the same. Copied from the same MS. f. 28.
7. "Turn thou us, O Good Lord" (verse anthem). "Michael Wise." Copied from the same MS. f. 33.
8. "The Lord is my strenght" (verse anthem). "Tho^{s} Cam." Apparently *autograph*. f. 37.
9. "This is the joyfull Day indeed" (short anthem, with symphony for horns, *etc.*). By the same, and apparently *autograph*. f. 42b.
10. "I will arise and go to my father." "Creyghton, D.D." f. 43.
11. "O set me up upon the rock" (quartet). "Weldon." f. 45.
12. "Quicken me, O Lord." Canto, tenor, and bass parts, in score, of a chorus from the anthem, "Thy word is a lantern." "Purcell." f. 47.
13. "The Lord is full of compassion" (3 voices). By Jeremiah Clarke. Copied in 1828 from a MS. belonging to Mr. Savage. f. 49.
14. "Bow down thine Ear" (3 voices). "Composed for the Fast the fourth of April, 1705." By the same, and copied from the same MS. f. 55.
15. "O be joyful in God" (solo anthem). "Composed for the Annual meeting of the Sons of the Clergy, Nov^{r} 26, 1706," and sung by Mr. Elford. By the same, and copied from the same MS. f. 60.
16. "I will love thee, O Lord" (Thanksgiving anthem for 3 voices). By the same. f. 68.
17. "O Lord God of my salvation" (verse anthem). "Richardson." In a different hand. f. 76.
18. "The Lord is my Shepherd" (2 trebles). By Greene. In a different hand. f. 80.
19. Another setting of the same words, for solo voices and 5-part chorus, the melody resembling that of no. 18. By William Savage. "Olive's (?) writing." f. 87.
20. "O give thanks unto the Lord" (alto and bass). "Dr. Greene." f. 91.
21. "But my trust is in thy mercy" (duet from "How long wilt Thou forget me"). By the same. f. 94.
22. "My soul truly waiteth" (solo anthem). By the same. f. 95.
23. "Thou visitest the earth" (solo and chorus from "Thou, O God, art praised"). By the same. f. 99.
24. "Behold, how good" (full anthem). "J. Baildoon." In the same hand as no. 17. f. 101.
25. "Not unto us, Lord" (verse an-

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them). Anonymous. Copied from Dr. P. Hayes' MS. f. 106.
26. "Almighty God, give us grace." "Charterhouse, 27 Nov. 1807." This and nos. 27–29 are by Stevens and in his *autograph*. Belonged to "A. M. Jeffery." f. 109.
27. "The grace of our Lord." "Brighton, Oct. 10, 1824." f. 114.
28. "Grant, we beseech Thee, merciful Lord." "Jan^{y} 15, 1812." f. 115.
29. "O Lord, raise up, we pray Thee." "Feb^{y} 24, 1816." f. 117.
30. "I heard a voice from Heavn" (verse anthem). "John Wall Callcott. October 25, 1802. Performed at the Funeral of Dr. Arnold." f. 121.
31. "Praise y^{e} Lord, O my soul" (verse anthem). By W. Savage. In the same hand as the two following anthems (possibly Stevens' when a boy, *cf.* Add. 31820, f. 94). f. 127.
32. "O magnifie the Lord" (solo anthem). By W. Savage (?). f. 131b.
33. "Behold now, praise the Lord" (full anthem). By the same. f. 145.
34. "O let the wickedness of the ungodly" (verse anthem for 5 voices). By "A Candidate for Gresham Medal, 1833." f. 153.
35. "O how amiable" (bass solo and duet). Anonymous. f. 156.
36. "It is a good thing" (solo anthem). Anonymous. In a different hand. f. 158.

Additional 34007, f. 38.

Paper; 18th–19th cent. Small folio. For the rest of the MS., see under secular Songs (1804).

"How are thy servants blest, O Lord": a recitative accompanied by violin and followed by a 3-part chorus to the words "Allelujah, Amen." By Samuel Wesley. *Autograph.*

Additional 17837.

Paper; ff. 65. Early 19th cent. Quarto. Presented, in 1849, by Vincent Novello.

"O praise God in his holiness": Anthem for solo voices and chorus, with symphonies and accompaniments for trumpets, oboes, strings, drum, and organ, in full score. Anonymous.

Additional 27644, ff. 46, 45b (reversed).

Paper; early 19th cent. Oblong quarto.

The opening bars of several Anthems, in compressed score, *sc.* :—

(1) "O praise the Lord." f. 46;—(2) "Sing unto God." f. 46;—(3) "Christ our [Passover]." f. 45b. Anonymous. Inserted in the middle of a glee by Sir Augustus Callcott, added at the end of a collection by J. W. Callcott (see under Glees, 1789–1799).

Additional 31818, *passim.*

Paper; early 19th cent. Oblong folio. The MS. also contains a Canon (sacred), Motets, Songs (sacred and secular), and fragments of Services and of an Oratorio and a Mass, all described elsewhere.

Anthems, *etc.*, in score, with figured basses, mostly in the hand of R. J. S. Stevens, by whom they were probably adapted. Nos. 1–5

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are from Steffani; nos. 6–15 are adapted from Marcello's *Parafrasi sopra i Salmi.*

1. "Be wise now therefore" (solo anthem). f. 42.
2. "Blessed be the Lord, who hath pleasure" (for 3 voices). f. 44.
3. "Lord, who shall dwell in thy tabernacle" (for 1 and 3 voices). f. 46.
4. "O come, let us sing unto the Lord" (for 3 voices). f. 50.
5. "I will love thee, O Lord" (solo anthem). f. 52.
6. "The poor committeth himself unto thee" (for 2 voices). f. 58.
7. "I call upon thee, O Lord" (for 2 voices). f. 59.
8. "In my distress I called upon the Lord" (for 1 and 3 voices). f. 60.
9. "His throne of holiness" (solo anthem). f. 62.
10. "I will alway give great thanks" (for 2 voices). f. 63.
11. "O taste and see" (for 2 voices). f. 65.
12. "They looked unto him" (for 2 voices.) f. 67.
13. "As the hart panteth" (for 2 voices). f. 68.
14. "There is a river" (for 2 voices). f. 71.
15. "I will thank thee" (solo anthem). f. 73.

Additional 31820, ff. 62–93, 98b.

Paper; early 19th cent. Oblong folio. The MS. also contains some 18th cent. Anthems, fragments of Oratorios, and portions of Services, described elsewhere.

ANTHEMS, in score, by William Savage; copied by R. J. S. Stevens, except nos. 5–10 and the second of the two copies in nos. 1 and 2, which are in the hand of William Savage, junior.

1. "Call to remembrance" (solo anthem). "1783." Two copies, with a chorus added, in place of the Amen, to the second. ff. 62, 68.
2. "Hide not thou thy face" (duet). "1784." Two copies. ff. 63, 70.
3. "Hearken unto my voice, O Lord": "penitential Anthem . . . 1779." Two copies. ff. 64b, 89b.
4. "The Lord is my shepherd" (for 2 sopranos). "1769." f. 66.
5. "Behold, it is Christ" (solo with chorus). f. 71b.
6. "Almighty and Everlasting God" (duet). f. 73.
7. "Hear my prayer, O God, and hide not thyself" (duet). f. 74.
8. "Deliver us, O Lord" (full anthem). f. 76b.
9. "Blessed be the Lord God of Israel." f. 78.
10. "I will exalt thee, O Lord," with second part, "Sing unto the Lord, ye that are his saints." f. 79b.
11. "Hear, O Lord, and consider" (solo anthem). "1779." f. 91.
12. "My soul, how lovely is the place" (solo anthem). Beginning only. f. 93.
13. "O be joyful in the Lord, all ye lands" (for 2 sopranos). f. 98b.

Additional 31822, ff. 7–72 *passim.*

Paper; early 19th cent., *etc.* Quarto. The MS. also contains other Anthems and Services written after 1831; Canons, Hymns, Songs, and Motets, all early 19th cent.; another Motet copied in 1798; and a fragment of an Opera written after 1818; all described elsewhere.

ANTHEMS, in score, the first six with figured bass. Nos. 1–6, in the hand of R. J. S. Stevens, are by Dr. Greene, and, except no. 5, are for solo voices without chorus; nos. 10–12, in the same hand, are,

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with no. 13, anonymous, forming nos. 2, 3, and 5 of the *Gresham Sacred Music*, 1831.

1. "Blessed are they that dwell in thy house." f. 7.
2. "O sing unto the Lord with thanksgiving." f. 11.
3. "The Lord shall go forth." f. 13.
4. "I did call upon the Lord." f. 14.
5. "The Lord will deliver the righteous" (full anthem). f. 15.
6. "The gentiles shall come to thy light." f. 16.
7. "Arise, O Lord, into thy resting-place" (solo anthem). "Dr. Alcock." f. 18.
8. "Give the King thy Judgments" (verse anthem, with a bass). "Dr Boyce." f. 21.
9. "Honour and glory be to the Lord" (full anthem, with organ accompaniment). "M. Forster." f. 29.
10. "Unto him that loved us" (for 5 voices). f. 39.
11. "Let the words of my mouth" (for 5 voices). f. 42.
12. "Let God arise"; with the organ-part written out. f. 58.
13. "As the waters fail from the sea." By "a candidate for Gresham Medal, 1832." f. 66.
14. "They that go down to the sea" (solo anthem, without chorus). "Gratiani." f. 72.

Additional 33274A.

Paper; ff. 8. Early 19th cent. Folio.

"O Lord, make thy servant, our sovereign Lord," for 5 voices, in score, by William Byrde [1607]. Apparently transcribed by Richard Clark, who sent it to Miss Hockett, of Crosby Hall, with an account of the occasion on which it was composed, the arms of the composer, and a short pedigree of Thomas Byrde, of Stondon Place, Essex, to whom William Byrd was evidently related.

Additional 33568, f. 89.

Paper; early 19th cent. Quarto. For a further description of the MS., see above, p. 69.

"Sing unto God, O ye kingdoms": full Anthem, by [Edward] Miller, of Doncaster.

Additional 34073, ff. 98b–106.

Paper; early 19th cent. Oblong folio. The MS. also contains a Glee and some String Quartets in the same hand, a Motet (18th cent.), and a secular Trio (late 18th cent., *etc.*), all described elsewhere.

Organ accompaniments, in the hand of Vincent Novello, to the following anthems, nos. 1–6 being by Dr. Greene, the rest by Dr. Croft.

1. "Offer the sacrifice." f. 98b.
2. "So will he hear me." f. 99b.
3. "All the Kings of the Earth." f. 100.
4. "Lord, how long." f. 100b.
5. "O sing unto the Lord a new Song." f. 101b.
6. "O Lord God of hosts." f. 103b.
7. "We will rejoyce in thy Salvation." f. 104.
8. "Sing praises to the Lord." f. 105b.

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Additional 27646, ff. 187b–189.

Paper; about 1800 (watermark). Octavo. For a further description of this part of the MS., see under Treatises.

PART of an Anthem for 4 voices, without accompaniment, beginning "Hear me in the time of trouble," apparently by Dr. William Boyce. *Printed.*

Additional 33240, ff. 23, 25.

Paper; A.D. 1800, 1813. Quarto. The MS. was presented to the Musical Antiquarian Society on condition that at its dissolution it should be deposited in the British Museum. It also contains a Catalogue (1841), a secular Duet (1800), Motets (1799), an Ode (1683), and part of a Service (1837), all described elsewhere.

TWO ANTHEMS for counter-tenor, tenor, and bass, in score, by Samuel Wesley, *sc.* (1) "This shall be my Rest for ever" (Ps. 132). "4 July, 1800." f. 23;—(2) "Behold how good and joyful a Thing." "Composed for the Installation of the R. W. G. M., May 12, 1813." f. 25. *Autograph.*

Additional 34999, ff. 88–107.

Paper; about 1802–1832 (watermarks). Quarto. For the rest of the MS., see under Hymns (about 1830–1837).

SACRED compositions, in score (with one exception), by Samuel Wesley. *Autograph.*

1. "Be pleased, O Lord, to deliver me" (for 3 voices). About 1802 (watermark). f. 88.
2. "Hear, O thou shepherd of Israel" (for solo voices and chorus, with organ). The names of the original singers, Miss Jack, Mr. and Mrs. Lemonty, Mr. Sandro, are given. f. 91.
3. "Who can tell how oft he offendeth" (solo). "4 July, 1823." f. 101.
4. "My delight shall be in thy Statutes" (chorus in compressed score). "11 April, 1816." f. 103.
5. "All go to one Place" (funeral anthem). Alto part. *Copy.* About 1832 (watermark). f. 104.
6. Anthem (?) in 4 parts. *Imperfect* at the beginning. The words "Hosannah, Hallelujah" are filled in at the end. f. 106.

Additional 32012; and 32013, 32015, 32016 and 32018, *passim.*

Paper; A.D. 1809–1852. Quarto, oblong quarto, folio, small oblong quarto, and folio. For a further description of the contents of vols. ii–v, see under Hymns (1806–52).

ANTHEMS taken from a collection of *autograph* compositions by Thomas Miles. Unless the contrary is stated, they are full anthems, with accompaniments for organ or pianoforte, and are in score.

32012. Vol. I (ff. 88).

1. "Let the righteous be glad." "24 April, 1809." f. 1.
2. "The king shall rejoice." "15 Oct. 1809." Revised "1 Nov. 1847." f. 10.
3. "Have mercy upon me, O God, after

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thy great goodness." "10 Febr. 1810." f. 18.
4. "Blessed is he that considereth the poor." "11 Oct. 1810." Revised "6 Nov. 1827 [? 1847]." f. 26.
5. "The souls of the righteous" (funeral anthem). "7 Oct. 1812." f. 38.
6. "Save me, O God, for the waters are come in" (for 2 voices). "27th June, 1824." f. 46.
7. "Thou art my portion, O Lord" (for 2 voices). "27 Aug. 1826." f. 55.
8. "Let my complaint come before thee" (solo anthem). f. 62.
9. "I cried unto the Lord" (solo anthem). f. 69.
10. "Bow down thine ear, O Lord" (solo anthem). f. 76.
11. "O praise the Lord, all ye heathen." Apparently unfinished. f. 83.

32013. Vol. II. Most of the Anthems in this volume are described by the composer as psalms or hymns and have no accompaniment. The names of the authors of the words are given in brackets.

1. "High let us swell our tuneful notes," Christmas hymn, "15 Nov. 1830" (Doddridge). f. 13b.
2. "Lord of the worlds above," psalm for 2 voices, "29 Jan^{y}, 1831" (Watts). f. 41.
3. "Why should this earth delight us so," hymn, "4 April, 1841" (the same). f. 58b.
4. "Happy the man whose tender care," for 3 voices, "Febr. 12, 1828" (new version). f. 66.
5. "Ye worshippers of Jacob's God." "14 Dec. 1848" (new version). f. 74b.
6. "Come, let us all unite our joys," motet, "19 Nov. 1848" (Patrick). f. 85b.
7. "May the grace of Christ our Saviour," hymn, "3 May, 1849" (Newton). f. 90b.
8. "My soul with grateful thoughts of love," psalm, "10 June, 1849" (new version). f. 99b.
9. "Angels from the realms of glory," hymn, "10 Dec. 1849" (Montgomery). f. 108b.

32015. Vol. III. The Anthems in this volume are settings of James Merrick's metrical versions of some of the Psalms, "1 Feb^{y}, 1834."

1. "Why thus enraged, ye tribes profane." f. 2b.
2. "O spare me, Lord," solo anthem. f. 10b.
3. "Immortal king! thro' earth's wide frame." f. 15b.
4. "O help me, Lord, for none I see" (the end wanting). f. 26b.
5. "Father of all! my soul defend." f. 31b.
6. "Blest object of my soul's desire." f. 35b.
7. "God the heav'ns aloud proclaim." f. 44b.
8. "Earth, big with empires." f. 53b.
9. "Sing, ye sons of might." f. 64.

32016. Vol. IV. "Psalm-tunes, composed to the version of Tate and Brady," including, besides many hymns, the following which may be more properly described as Anthems, but are without accompaniment. They were composed in 1849–1852.

1. "Proclaim aloud Jehovah reigns." "13 July, 1849." f. 31b.
2. "As pants the hart for cooling streams." "19 May, 1850." f. 97b.
3. "How dreadful are the sacred courts." "7 June, 1850." f. 113.
4. "O may I worthy prove." "29 Aug^{t}, 1852." f. 155.
5. "Be thou, O God, exalted high." "3 Nov. 1852." f. 165.
6. "Since God himself has said the word." "4 Nov. 1852." f. 166b.
7. "When Israel by th' Almighty led." "1 Sept. 1852." f. 176.

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32018. Vol. V. The names of the authors of the words in this volume are given in brackets.

1. "Brother, thou art gone to rest," hymn for two voices, with 5-part chorus (Baptist Noel). f. 28b.
2. "Draw nigh unto my soul," solo from an anthem. f. 40b.
3. "Our hiding place, our tow'r of strength" (Noel's selection). f. 42b.
4. "Thou, Lord, by strictest search hast known" (Tate and Brady). f. 48.
5. "O God, who hast prepared," collect. f. 52.
6. "O how sweet are thy words," duet from an anthem. f. 60b.
7. "Far from the world, O Lord," hymn for two voices, with chorus. f. 63b.
8. "Sun of my soul," evening hymn (Noel's selection). f. 69.
9. "Mark the soft falling snow," hymn for 3 voices, with 5-part chorus (Doddridge). f. 75b.
10. "I will give thanks unto thee, O Lord," solo anthem. f. 80.
11. "Thy goodness does the circling year" (new version). f. 86b.
12. "Be thou, O God, exalted high," anthem for 3 voices (new version). f. 94.

Additional 31670, ff. 61, 74.

Paper; A.D. 1811, *etc.* Oblong folio.

ANTHEMS, in score, by John Davy, *sc.* (1) "Lord, who shall dwell in thy tabernacle" (verse Anthem). f. 61;—(2) "Ponder my words, O Lord" (verse Anthem). "May 26, 1811." f. 74. See also below, p. 103.

Additional 35023, f. 1.

Paper; about 1811 (watermark). Quarto. The MS. also contains Harpsichord music (about 1810), part of an Ode (about 1823), part of an Opera (about 1837), a violin concerto (late 18th cent.) and secular Songs (about 1837), all described elsewhere.

"O SING unto the Lord": verse Anthem, organ part, by Dr. Maurice Greene. In the hand of Samuel Wesley.

Additional 23910, 23912.

Paper; ff. 25 and 46. After 1812 (watermark). Folio. Presented by Elizabeth Horsley, the composer's widow.

Two "motetts," with accompaniments for wind and stringed instruments, in full score, by William Horsley, *sc.* (1) "O God the King of Glory," collect, for 5 voices (*autograph*);—(2) "God is our hope and strength," for two choirs.

Additional 35038, ff. 11–43b.

Paper; A.D. 1814–1820. Quarto. The MS. also contains the words of an Ode (1779); sacred and secular Canons (late 18th cent.); a sacred Song (1802); Pianoforte solos and secular Songs (1816, *etc.*); a secular Duet and a Trio (1818); Chants and parts of Services (1822); and Letters (1828, *etc.*).

ANTHEMS, with (in most cases) figured basses and occasionally full

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accompaniments for the organ, in the hand of Charles Wesley, unless the contrary is stated.

1. "Almighty God, Who hast given thine only Son," for 4 voices, "composed for Joseph Smith . . . 1814." "Ch. Wesley." f. 11.
2. "Who is that blest of Heaven," solo and duet, composed by "C. W[esley]." "London, Feb^{y} 13th, 1815, for . . . R. Glenn." f. 15.
3. "Great God, when on a guilty land," solo and duet. By the same. f. 21.
4. "Bitter is the orphan's tear," solo and 2-part chorus, written for R. Glenn. By the same. "1816." f. 26.
5. "Hither all that glads the mind," solo and 2-part chorus. By the same. "London, Feb. 16th, 1817." f. 28.
6. "Behold, I bring you," solo and chorus. By the same. "Dec^{r} 27th, 1820." f. 31.
7. "I will magnify thee, O God," solo, duet and 2-part chorus, "composed by [? for] Mr. Glenn." By the same (?). f. 33.
8. "Shout, Sons of Heav'n," semi-chorus, composed for Christ's Hospital, by "Sam^{l} Wesley" [in 1834]. *Autograph.* f. 37.
9. "Welcome the glorious morn," solo with chorus apparently in unison. By Dr. Worgan. f. 41.
10. "Hallelujah," final chorus of an anthem, "from the compositions of Corelli." f. 43b.

Additional 30395.

Paper: ff. 44. About 1815 (watermark, f. 25, *etc.*). Oblong quarto.

"O GIVE thanks unto the Lord, call upon his name": full Anthem for solo voices and 5-part chorus, with overture and accompaniments for flutes, horns, bassoon, and strings, in full score [by Dr. William Crotch]. *Autograph.* In the table of contents (f. 1b) the composer has marked the tempi by reference to Maelzel's metronome.

Additional 31120, *passim*.

Paper; about 1819–1831. Oblong folio.

MOVEMENTS from Anthems by English composers, arranged by Vincent Novello as Organ Voluntaries. See under Organ Solos.

Additional 17856.

Paper; ff. 98. About 1825 (see cover). Oblong folio. Presented, in 1849, by Vincent Novello.

FOUR full Anthems, for 4 voices, with accompaniments for wind and stringed instruments, in full score, by Dr. Maurice Greene; copied for engraving by Vincent Novello from MSS. which he describes as "by Dr. Greene," or "in his own handwriting." The first is from Add. 17853, and the others from Add. 17851. The transcriber has added an organ-part to the first 3 Anthems.

1. "Open the gates of Righteousness." f. 2.
2. "Sing praises unto the Lord, O ye saints." f. 26.
3. "All thy works praise thee." f. 50.
4. "Sing we merrily." f. 69.

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Additional 31239, f. 20.

Paper; about 1825–1829. Oblong duodecimo. For a further description of the MS., see under Harmony.

"Go NOT far from me, O God": short verse Anthem for 2 voices, in score, in the hand of Samuel Wesley, apparently the composer.

Additional 33239, *passim*.

Paper; A.D. 1830–2, *etc.* Oblong folio. The same MS. also contains Services, Thematic Catalogues, Canons, Chants, *etc.*, described elsewhere.

ANTHEMS, *etc.*, in score, mostly copied by Vincent Novello, who presented them in 1843 to the Musical Antiquarian Society. The organ part has been occasionally added by the transcriber.

1. "Prevent us, O Lord." "W^m Bird." From Harley MS. 7337. f. 12.
2. "O Lord, encrease my faith." "Orlando Gibbons." From the same MS. f. 38.
3. "Why art thou so heavy." By the same. From the same MS. f. 40.
4. "Behold, thou hast made" (solo anthem). By the same. From the same MS. f. 42.
5. "O sing unto the Lord and worship" (5 voices), adapted by J. H. Short from Orlando Gibbons' *Silver Swan*. From a MS. at Westminster Abbey. f. 46.
6. "Praise the Lord O my soul; O Lord." "[Robert] Creighton." From Harley MS. 7339. f. 56.
7. "The king shall rejoice. "Pelham Humfrys." From Harley MS. 7338. f. 71b.
8. "O praise the Lord, laud ye." By the same. From the same MS. f. 80.
9. "Have mercy upon me, O God." By the same. From Add. 30932. f. 87.
10. "I will always give thanks" ("Club" anthem). "Humfreys, Blow and Turner." From Harley MS. 7339. f. 93.
11. "O be joyful in the Lord." "Pelham Humfreys." From Harley MS. 7338. f. 100.
12. "O give thanks unto the Lord, for" (verse anthem). By the same. "1683." From a MS. in the Fitzwilliam Museum. f. 104.
13. "Glory be to God on high" (8 voices). "Dr. [William] Childe." From the same MS. f. 112.
14. "The Kings of Tharsis." "Blow." From Harley MS. 7339. f. 122.
15. "Praise the Lord, O my soul, and all." By the same. From the same MS. f. 128.
16. "O Lord God of my salvation." By the same. From the same MS. f. 135.
17. "O God, my heart is ready." By the same. From the same MS. f. 140.
18. "Praise the Lord, ye servants." By the same. From Add. MS. 30932. f. 144.
19. "O Lord, I have sinned." By the same. From Harley MS. 7338. f. 152.
20. "The Lord is my shepherd." By the same. From the same MS. f. 157.
21. "O God, the strength of all" (5 voices). "Charles Evans." From a MS. at Westminster Abbey. f. 206.
22. "Almighty Father, who hast giv'n." By the same. From the same MS. f. 208.
23. "Almighty God, give us grace." "[R. J. S.] Stevens." f. 210.
24. "Blessed Lord, who hast caused." "W. Russell, organist of the Foundling Hospital." f. 213.
25. "Grant, we beseech thee, merciful Lord." "Tho^s Attwood, 1814." f. 215.
26. "O Lord, we beseech thee merci-

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fully to receive." By the same, "Jan^{y} 21, 1814." f. 219b.
27. "O God, who by the leading." By the same, "July, 1814." f. 223b.
28. "Lord, who shall dwell." f. 226.
29. "Ponder my words, O Lord" (verse anthem). f. 238.

Nos. 28 and 29 are in the *autograph* of John Davy, by whom they were presented [in 1812 ?] to Miss Lucy Moseley.

Additional 36572, f. 1.

Paper; about 1830–1837 (?). Quarto. For a further description of the MS., see under Operas.

"God save our Gracious King. William the fourth we sing"; harmonized for 4 voices, in score.

Additional 9071–9074, 9076, 9077, *passim*.

Paper; about 1831–1832. Oblong folio. These MSS. also contain Canons, a thematic Catalogue, Chants, Hymns, Motets, sacred Duets, sacred Songs, and Services, by the same composer; all described elsewhere under their respective headings.

Transcripts made by Vincent Novello for his edition of *Purcell's Sacred Music*, 1829–1832, with some additional notes for the Musical Antiquarian edition of 1846. They comprise, besides other works, the following Anthems, in score:—

9071. Vol. I. Verse Anthems, with symphonies, *etc.*, for instruments:—

1. "Praise the Lord, O my soul, O Lord my God." From Harley MS. 7339. f. 1.
2. "Behold, I bring you glad tidings." From a MS. belonging to T. Greatorex. f. 13.
3. "They that go down to the sea." *Imperfect* at the end. From Harley MS. 7338. f. 27.
4. "O Lord, grant the King." From a MS. belonging to W. Hawes. f. 35.
5. "My heart is inditing," for 8 voices. Performed at the coronation of James II. From a MS. belonging to T. Greatorex. f. 39.

9072. Vol. II. Verse Anthems, unless the contrary is stated, with organ accompaniments:—

1. "Who hath believed our report?" From Add. MS. 30932. f. 1.
2. "O praise the Lord, all ye heathens." From a MS. belonging to W. Hawes. f. 7.
3. "Sing unto God, O ye Kingdoms." From the same MS. f. 10.
4. "I will sing unto the Lord as long as I live," full anthem for 5 voices. From a MS. in the Fitzwilliam Museum. f. 35.
5. "O Lord, thou art my God." From the same library. f. 41.
6. "Lord, who can tell." From the same library. f. 49.
7. "Blessed is he whose unrighteousness," for 6 voices. From the same library. f. 53.
8. "By the waters of Babylon." From Add. MS. 30932. Adapted from Pelham Humfrey. f. 64.
9. "Blessed is the man that feareth," for 3 solo voices. From Harley MS. 7340. f. 68.
10. "I am the resurrection," the beginning of a Burial Service by "W^{m}

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Raylton," which Purcell is supposed to have completed. From Add. MS. 30931. f. 75.
11. "I heard a voice from heav'n." "Dr. Croft." From his *Musica Sacra*. f. 78.
12. "Thou knowest, Lord, the secrets," introduced by Croft in the Burial Service of which no. 11 forms a part. From Harley MS. 7340. f. 79.

The last 3 are evidently full anthems.

13. "Hear my prayer, O Lord, and let my crying," full anthem for 8 voices. From a MS. in the Fitzwilliam Museum. f. 81.
14. "Turn thou us, O good Lord." From Add. MS. 30931. f. 83.
15. "Let God arise." From a MS. in the Fitzwilliam Museum. f. 86.
16. "O consider my adversity." From a York Minster MS. f. 90.
17. "Bow down thine ear, O Lord." From a MS. in the Fitzwilliam Museum. f. 99.

9073. Vol. III. ORGAN-PART of the following Anthems:—

1. "Blessed are they that fear the Lord." From a MS. belonging to James Bartleman. f. 1.
2. "They that go down to the sea." From Boyce's *Cathedral Music*. Different from Add. MS. 9071, no. 3. f. 8.
3. "Rejoice in the Lord alway." From a MS. belonging to J. Bartleman. f. 10.
4. "O God, thou art my God." From Boyce's *Cathedral Music*. f. 12.
5. "O God, thou hast cast us out." From the same work. f. 18.
6. "My beloved spake." From a MS. belonging to J. Bartleman. f. 14.
7. "I will give thanks." From a MS. belonging to the same. f. 17.
8. "Praise the Lord, O my soul, and all that is." From the same MS. f. 20.
9. "My heart is fixed." From the same MS. f. 23.
10. "Unto thee will I cry." f. 26.
11. "I was glad when they said." From a MS. belonging to J. Bartleman. f. 30.
12. "Thy way, O God, is holy." From Boyce's *Cathedral Music*. f. 32.
13. "It is a good thing to give thanks." From a MS. belonging to J. Bartleman. f. 41.
14. "O sing unto the Lord." From Add. MS. 17819. f. 44.
15. "The Lord is my light." From the same MS. (?). ff. 46, 47, 50.
16. "Behold now, praise the Lord." From Add. MS. 30932. f. 48.
17. "Remember, not, Lord, our offences," full anthem for 5 voices. From Add. MS. 17819. f. 51.
18. "Lord, how long wilt thou be angry," full anthem for 5 voices. From the same MS. f. 52.
19. "Be merciful unto me, O God." From Boyce's *Cathedral Music*. f. 53.
20. "Hear me, O Lord, and that soon." From Add. MS. 17819. f. 55.
21. "In thee, O Lord, do I put my trust." From the same MS. f. 57.
22. "Blessed be the Lord, my strength." From Add. MS. 17820. f. 60.
23. "O give thanks [unto the Lord, for He]." From Boyce's *Cathedral Music*. f. 62.
24. "Save me, O God, for thy name's sake," full anthem for 5 voices. From Add. MS. 17819. f. 64.
25. "O Lord our Governour." From the same MS. f. 65.
26. "Out of the deep." From a copy published by Goodison. f. 67.
27. "Blessed is he that considereth." From Walsh's *Harmonia Sacra*. f. 69.
28. "My song shall be alway." From the same work. f. 71.
29. "O Lord God of hosts," full anthem for 8 voices. From Boyce's *Cathedral Music*. f. 74.
30. "Why do the heathen." From a MS. belonging to Mr. Hawes. f. 75.
31. "In guilty night" (Saul and the Witch of Endor), for 3 voices. From Playford's *Harmonia Sacra*. f. 78.

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9074. Vol. IV. PORTIONS of Anthems :—

1. Introductory symphony to "My beloved spake." From Add. MS. 30932. f. 36.
2. "Let mine eyes run down." *Imperfect.* From a MS. at Westminster Abbey. f. 37.
3. "Blow up the Trumpet." "1681." *Imperfect.* From the same MS. f. 43.
4. "O God, the King of Glory," full anthem. *Imperfect.* From the same MS. f. 54.

9076. Vol. VI. HYMNS, or metrical Anthems, mostly for 4 voices :—

1. "O all ye people, clap your hands." From a MS. belonging to Rev. James Pears, of Bath. f. 1.
2. "Hear me, O Lord, the great support," for 3 voices. From Add. MS. 30930. f. 4.
3. "Turn thee again, O Lord." From a MS. belonging to Rev. J. Pears. f. 9.
4. "Turn Thou us, O good Lord." From the same MS. f. 13.
5. "Since God so tender a regard," for 3 voices. From the same MS. f. 17.
6. "Plung'd in the Confines of Despair," for 3 voices. From a MS. belonging to Mr. Hawes. f. 21.
7. "O Lord our Governour, on Earth." From a MS. belonging to Rev. J. Pears. f. 26.
8. "O I'm sick of life," for 3 voices. From a MS. belonging to Mr. Hawes. f. 31.
9. "Lord, I can suffer thy rebukes." From a MS. belonging to Rev. J. Pears. f. 36.
10. "Lord, not to us," for 3 voices. From the same MS. f. 41.
11. "Early, O Lord, my fainting soul." From the same MS. f. 43.
12. "O happy man that fears the Lord." From the same MS. f. 48.
13. "Ah! few and full of sorrows." From the same MS. f. 49.

9077. Vol. VII. SACRED SONGS or hymns for solo, with chorus, from Playford's *Harmonia Sacra* :—

1. "Let the night perish." f. 5b.
2. "The night is come." f. 13.
3. "Great God and just." f. 17b.
4. "How have I stray'd!" f. 27b.
5. "We sing to him whose wisdom." f. 42b.

Additional 31800.

Paper; ff. 60. A.D. 1833. Quarto. From the Library of Sir W. Sterndale Bennett.

"LET GOD arise": an "Anthem as performed at Great St. Mary's Church, Cambridge, on Commencement Sunday, June 30th, 1833." "Composed by Thos Attwood Walmisley, orgt of Trin. and St John's Coll., for his Bachelor's Degree," and "inscribed to Thos Forbes Walmisley," his father. *Autograph.* A full Anthem with introduction and accompaniments for 2 drums, 2 trumpets, 3 trombones, 4 horns, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, and strings, in full score.

On f. 60b are the first 8 bars of what appears to be another Anthem, in the same hand. The opening movement is written for semi-chorus of 2 tenors and 2 basses, with accompaniments for horns, flutes, oboes, 2 clarinets, 2 trombones, and strings, in full score.

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Additional 33312, f. 190; 33313, f. 1.

Paper; A.D. 1833, *etc.* Oblong folio. Add. 33312 also contains a Mass and a Magnificat (19th cent.), and Add. 33313 an Orchestral composition (19th cent.), described elsewhere.

"JUDICA, Domine, nocentes me": "Salmo a cinque voci con coro scritto in musica da Lord Burghersh" [John Fane, Earl of Westmorland, 1841], with accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, strings, and organ, in full score. A few corrections appear to be in the hand of the composer. In Add. 33313 the same is set to English words, "Plead Thou my cause, O Lord," in the composer's *autograph*.

Additional 31415, *passim*.

Paper; after 1835. Oblong octavo. For a further description of the MS., see under Madrigals.

SHORT sacred vocal compositions, in parts. The MS. is divided into six volumes, of which vol. i contains first treble; vol. iii, alto; vol. iv, first tenor; and vol. vi, bass. Vols. ii and v contain Madrigals, *etc.*

1. "Almighty God, who hast me brought in safety," for 4 voices. "Thos. Forde, 1614." i, f. 30; iii, f. 30b; iv, f. 42; vi, f. 38b.
2. "An heart that's broken," for 4 voices. "J. Dowland, 1614." i, f. 30b; iii, f. 30b; iv, f. 42b; vi, f. 38b.
3. "I will sing unto the Lord," for 2 voices (?). "J. Amner, M.B., 1615." i, f. 31b; iii, f. 33.

Additional 23914.

Paper; ff. 14. A.D. 1837 (?). Quarto.

"HOSANNAH! to the Son of David": Anthem for 12 voices, with organ accompaniment, in score, by "William Horsley, Mus. Bac. Oxon. First Composed in 1797, Revised 1837."

Additional 35006, f. 46b.

Paper; A.D. 1837. Quarto. For a further description of the MS., see under Pianoforte music.

"I WILL arise and go to my Father": solo Anthem, with organ or pianoforte accompaniment, by Samuel Wesley. *Autograph*.

Additional 31801.

Paper; ff. 37. A.D. 1840, *etc.* Quarto.

"WHY, O Lord, delay for ever," described by the composer on the title-page as "An Anthem for a Mezzo Soprano Solo with chorus and organ accompaniments, composed for C. B. Broadley, Esquire [the author of the words, which are taken from Psalm 13], by Felix Mendelssohn-Bartholdy. Leipzig, 14 December, 1840." The *autograph* organ score is followed (f. 9) by an arrangement for an orchestra

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consisting of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, a trumpet, drums and strings, in full score. Published posthumously as *Op.* 96. According to the composer's note [? 5 Jan. 1843] on f. 9, he had not time to go through this copy carefully, but requests Moscheles to do so, and especially to correct any mistakes in the English. On f. 1 is a note relating to the anthem from the librettist to —— Goodwin, 15 May, 1848; and on the back of it, a list of the vocal and instrumental parts sent to Miss Dolby.

Additional 31770, ff. 39–44b.

Paper; A.D. 1841. Small octavo. The MS. also contains an Overture (1819) by the same composer.

"THE GOD of thy father shall help thee." "On the birth of . . . the Prince of Wales, composed for Her Majesty's Chapel-Royal by the Chevalier Sigismond Neukomm, 1841": full Anthem for 4 voices with organ accompaniment, in score. *Autograph.* Dated, Berne ("Hubel"), 22 Nov. 1841.

Additional 31779.

Paper; ff. 12. A.D. 1842. Oblong folio.

"O BLESS'D for ever, bless'd are they": metrical version of Psalm 128 by Charles Bayles Broadley; for solo voices and chorus, with accompaniments for flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, 3 trombones, and strings, in full score, by Ludwig Spohr. "Instrumentirt in Sept. 1842." *Autograph.*

Additional 31798.

Paper; ff. 32. [A.D. 1842—year of publication.] Folio.

"ROBED in pow'r Jehovah reigneth": metrical version of Psalm 93, by C. B. Broadley, the words only partially filled in; for solo voices and 5-part chorus, with accompaniments for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 drums, 3 trombones, cornopean, ophicleide, strings, and organ, in full score, by I[gnaz] Moscheles (*Op.* 100). *Autograph.*

Additional 14341, ff. 8b–29 *passim.*

Paper; before 1843. Presented, in 1843, by Vincent Novello. Oblong folio. The MS. also contains a Canon (sacred), Hymns, Motets, a Chorus (sacred), part of some Services, and a Song (sacred), described elsewhere.

ANTHEMS, mostly unaccompanied, in score, forming part of "A collection of Church Music, Latin and English, composed by Samuel Wesley," and transcribed by Vincent Novello "from MSS. never published."

1. "All the Earth doth worship thee" (for 4 voices). f. 8b.
2. "O Lord God, most holy" (verse anthem, for 4 voices). From the Burial Service. f. 12.
3. "In the multitude of the sorrows" (verse anthem, for 8 voices). f. 14b.
4. "Behold, how good and joyful" (for counter-tenor, tenor, and bass). "(Masonic.) Composed for the Installation of the R. W. G. M., May 12, 1813."

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Additional 30087, ff. 41–206.

Paper; A.D. 1844–1846, with pencil additions dated 1876. Oblong folio. For the contents of the first part of the MS. (ff. 1–40), see under Services.

ANTHEMS taken from a transcript, made by John Bishop, of Cheltenham, of John Barnard's *First Book of Selected Church Music*, scored by the transcriber from the part-books at Hereford and in the possession of the Sacred Harmonic Society, *etc.*; prepared and embellished with several facsimiles of the original work with a view to publication, and with a short explanatory introduction dated 1876.

I. Full Anthems: nos. 1–16 in 4 parts; nos. 17–30 in 5 parts; and nos. 31–35 in 6, 7 and 8 parts :—

1. "O Lord, give thy holy spirit," a prayer. "Thomas Tallis." f. 41.
2. "Teach me thy way, O Lord." "Edmund Hooper." f. 42b.
3. "Hide not thou thy face from us, O Lord," a prayer. "Richard Farrant." f. 44b.
4. "Call to remembrance, O Lord." By the same. f. 46.
5. "Haste thee, O God, to deliver me," with second part, "But let all those." "John Shepheard." ff. 47b, 49b.
6. "O Lord, the maker." "A hymne at evening prayer." "William Mundy." f. 51b.
7. "O Lord, the world's Saviour," hymn. By the same. f. 54.
8. "Deliver us, O Lord, our God," with second part, "Blessed be the Lord God of Israel." "Orlando Gibbons." ff. 57, 58.
9. "Almighty and everlasting God." By the same. f. 60.
10. "O praise the Lord, all ye heathen." "Adrian Batten." f. 61b.
11. "Hide not thou thy face from us." By the same. f. 63.
12. "Lord, we beseech thee, give ear," collect for 3rd Sunday in Advent. By the same. f. 65.
13. "Haste thee, O God, to deliver me," with second part, "But let all those." By the same. ff. 66b, 68.
14. "When the Lord turned again." By the same. f. 69.
15. "I will exalt thee, O Lord," with second part, "Sing unto the Lord, ye that be his saints." "Doctor Tye." ff. 71b, 74b.
16. "O God, be merciful unto us," with second part, "That we may know the way," and third part, "O let the people rejoice." By the same. ff. 78, 80, 81.
17. "With all our hearts and mouths." "Thomas Tallis." f. 84.
18. "Blessed be thy name, O God." By the same. f. 86b.
19. "O thou God Almighty," a prayer. "Edmund Hooper." f. 88b.
20. "I call and cry." "Thomas Tallis." f. 90b.
21. "O Lord, I bow the knee." "William Mundy." f. 93b.
22. "Prevent us, O Lord." "The Fourth Prayer after the Communion." "William Bird." f. 98.
23. "Behold, it is Christ." "Edmund Hooper." f. 100b.
24. "The Lord bless us," a prayer. "Robert White." f. 103.
25. "Wipe away my sins," a prayer. "Thomas Tallis." f. 106b.
26. "O God, whom our offences," a prayer. "Will. Bird." f. 112b.
27. "O Lord, make thy servant Charles." By the same. f. 116.
28. "I lift my heart to thee." "Doctor Tye." f. 118b.
29. "O Lord, turn thy wrath," with second part, "Bow thine ear." "William Bird." ff. 122b, 126b.
30. "O give thanks unto the Lord, for he." "Doctor Giles." f. 130b.
31. "Sing joyfully unto God." "William Bird." f. 134.
32. "Deliver me from mine enemies" (canon). "Rob. Persons." f. 137.
33. "Hosanna to the Son of David." "Orlando Gibbons." 139b.

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34. "Lift up your heads." By the same. f. 142b.
35. "O Lord, grant the King." "Thomas Weelkes." f. 146.

II. Verse Anthems:—

36. "O Lord, rebuke me not," solo with 5-part chorus, the organ part wanting. "William Bird." f. 149.
37. "Hear my prayer, O God," solo with 5-part chorus. By the same. f. 154.
38. "Ah! helpless wretch," solo with 5-part chorus. "William Mundy." f. 157b.
39. "Out of the deep," solo with 5-part chorus. "Thomas Morley." f. 163b.
40. "Behold, thou hast made my days," solo with 5-part chorus. "Orlando Gibbons." f. 167b.
41. "Out of the deep," solo, *etc.* "Adrian Batten." f. 172b.
42. "I will praise the Lord," solo with 5-part chorus. "John Ward." f. 177.
43. "Thou God that guid'st," solos with 5-part chorus. "A Prayer for the King." "William Bird." f. 182b.
44. "Christ rising," with second part, "Christ is risen," for 2 voices with 5-part chorus. By the same. ff. 187, 190.
45. "Deliver me, O God," for 2 voices with 5-part chorus. "D[octor] Bull." f. 193b.
46. "Let God arise," for 2 voices with 5-part chorus. "John Ward." f. 198b.

Additional 33289, 33290.

Paper; ff. 153, 129. A.D. 1846. Quarto.

ANTHEMS by Dr. John Blow, transcribed by William Henry Husk, Librarian to the Sacred Harmonic Society.

33289. Vol. I.

1. "I beheld, and lo! a great multitude." Composed for James II (see f. 2). Copied from Harley MS. 7340. f. 5.
2. "And I heard a great voice of much people." Copied from Harley MS. 7339. f. 14.
3. "I said in the cutting off of my days," with 5-part chorus. Copied from Harley MS. 7338. f. 22.
4. "The Lord is my shepherd." From the same MS. f. 28.
5. "When Israel came out of Egypt." From an *autograph* score formerly belonging to Mr. Hawes. f. 36.
6. "Blessed is the man that feareth." From a MS. belonging to Dr. Rimbault. f. 45.
7. "The Lord is king." From a MS. in Ely Cathedral library. f. 59.
8. "Blessed is the man that hath not walked." From a MS. belonging to Dr. Rimbault. f. 64.
9. "O give thanks unto the Lord and call." From a MS. belonging to Dr. Rimbault. f. 70b.
10. "Cry aloud and spare not." The concluding chorus is wanting. From a MS. belonging to Dr. Rimbault. f. 79b.
11. "Lord, thou hast been gracious," with 5-part chorus. From a MS. belonging to Dr. Rimbault. f. 84.
12. "I will always give thanks unto the Lord, his praise," with a symphony. The "Club" anthem by Humphreys, Turner and Blow (see f. 2b). From Harley MS. 7339. f. 88.
13. "The kings of Tharsis." From a MS. belonging to Mr. Hawes, collated with Harley MS. 7339. f. 92.

The above are all verse Anthems with instruments.

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14. "O God, my heart is ready." From Harley MS. 7339. f. 96b.
15. "O Lord God of my salvation," for 8 voices. From the same MS. f. 100.
16. "The Lord hear thee." From Boyce's *Cathedral Music*. f. 104.
17. "God spake sometime in visions," for 8 voices, with instruments. From Ely Cathedral Library. f. 106.
18. "Behold, O God our defender," for 5 voices. From a MS. belonging to the transcriber. Composed for the coronation of James II. f. 137.
19. "Let thy hand be strengthen'd." From the same MS. f. 138b.
20. "God is our hope and strength," for 8 voices. From Boyce's *Cathedral Music*. f. 140.
21. "O God, wherefore art thou absent," for 5 voices. From the same work. f. 145.
22. "Praise the Lord, ye servants." From a MS. belonging to Dr. Rimbault. f. 148.
23. "Save me, O God, for the waters." From Boyce's *Cathedral Music*. f. 149.
24. "My God, my God, look upon me." "Sep. the 6th, 1697." From the same, collated with the original then in the possession of Dr. Rimbault (now Add. MS. 30932?). f. 151.

33290. Vol. II. All verse Anthems.

1. "Lord, how are they increased." From a MS. belonging to Mr. Hawes. f. 5.
2. "Thy righteousness, O God." From Harley MS. 7340. f. 9.
3. "We will rejoice in thy salvation." "1683." From the same MS. f. 18.
4. "O pray for the peace of Jerusalem," for solo. From Playford's *Divine Companion*. f. 26.
5. "Lord, remember David," with 5-part chorus, "composed on the opening of the New Chappell at Whitehall, Decr 9, 1698." From a MS. at Ely Cathedral. f. 27b.
6. "Blessed is the man that hath not walked." "July 27. 1706." From a MS. belonging to Dr. Rimbault. Different from vol. i, no. 8. f. 33.
7. "Turn us again, O God." From a MS. formerly belonging to Mr. Hawes. f. 36b.
8. "God is our hope and strength." From a MS. belonging to Dr. Rimbault. Different from vol. i, no. 20. f. 43.
9. "Why do the heathen so furiously rage." From a MS. formerly belonging to Mr. Hawes. f. 48.
10. "Praise the Lord, O my soul, and all that is within me," without chorus, "composed on the peace in 1697." From a MS. belonging to Dr. Rimbault, collated with Harley MS. 7339. f. 54.
11. "I was glad when they said," with 5-part chorus, "made . . . Octr ye 15, 1697 . . . for the opening of St. Paul's." From a MS. belonging to Dr. Rimbault. f. 60.
12. "O Lord, thou hast searched me," for solo. From Boyce's *Cathedral Music*. f. 70b.
13. "O sing unto God and sing praises." From the same. f. 74b.
14. "Thy way, O God, is holy." From a MS. at Ely Cathedral. f. 80.
15. "I waited patiently for the Lord." From a MS. belonging to Dr. Rimbault. f. 84.
16. "Bring unto the Lord, O ye mighty." From the same library. f. 89.
17. "God is our hope and strength." From the same library. Different from vol. i, no. 20, and vol. ii, no. 8. f. 93.
18. "How doth the city sit solitary," without chorus. From the same library. f. 99.
19. "When the Lord turned again." From a MS. at Ely Cathedral. f. 102.
20. "Christ being raised." From the same MS. f. 107.
21. "O Lord, I have sinned." "1670." From Boyce's *Cathedral Music*. f. 110.
22. "Turn thee unto me, O Lord," for solo. From Add. 33234. f. 114.
23. "Jesus, seeing the multitudes," with 5-part chorus. From a MS. belonging to Joseph Warren. f. 116b.
24. "Behold, how good and joyful."

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From MSS. belonging to Dr. Rimbault and Ely Cathedral. f. 122.

25. "Sing we merrily unto God," with 6-part chorus. From MSS. belonging to Dr. Rimbault and the Chapel Royal. f. 124.

Additional 33291, ff. 113; 33292, ff. 47–113.

Paper; A.D. 1865. Quarto. For Add. 33292, ff. 5–46b, see under Services.

ANTHEMS by Dr. John Blow, transcribed by William Henry Husk, Librarian of the Sacred Harmonic Society. Those in Add. 33291 are all verse Anthems, unless the contrary is stated, nos. 5–14 having accompaniments for instruments.

33291. Vol. I.

1. "I will call upon the Lord" (solo anthem). The treble part of the chorus is wanting. From a MS., no. 1644, in the Sacred Harmonic Society's Library, supplemented by a Chapel Royal MS. f. 5.
2. "O give thanks unto the Lord, for he is gracious." From MS. part-books formerly belonging to the Rev. William Gostling, of Canterbury. f. 12.
3. "Ponder my words, O Lord" (solo anthem). From the same source. f. 19.
4. "I will cry unto God." From a MS. formerly belonging to William Flackton. f. 22.
5. "O give thanks unto the Lord, for he is gracious." From a MS. belonging to Joseph Warren. Different from no. 2. f. 24.
6. "Sing we merrily," with 6-part chorus. From the same MS. For a copy without the instruments, see Add. 33290, f. 124. f. 37.
7. "Lift up your heads, O ye gates." From the same MS. f. 44.
8. "Cry aloud and spare not." From a copy belonging to G. Townshend Smith, collated with others belonging to Joseph Warren and the Sacred Harmonic Society. f. 48.
9. "Hear my voice, O God," with 5-part chorus. From a MS. formerly belonging to Charles Hatchett of Battersea (Add. 17839?). f. 54.
10. "The Lord is King and hath put on." From a MS. belonging to Joseph Warren. f. 66.
11. "O sing unto the Lord a new song, for he." From a MS. belonging to G. Townshend Smith, collated with one belonging to Joseph Warren. f. 74.
12. "Sing unto the Lord, O ye saints." From the same two MSS. The last 4 bars are supplied by Warren. f. 81b.
13. "The Lord God is a sun" (full anthem). Composed for the Coronation of William and Mary. From MS. 1897 in the Sacred Harmonic Society's Library. f. 93b.
14. "Thy Mercy, O Lord." From a MS. belonging to Joseph Warren. f. 104.

33292. Vol. II. Nos. 1–5 are verse Anthems, the rest are full. Nos. 1–18 are copied from Rev. W. Gostling's part-books.

1. "I waited patiently." This setting varies considerably from the version in Add. 33290, f. 84. f. 47.
2. "The days of man." f. 52.
3. "Awake, awake, utter a song." Composed after the victory at Blenheim in 1704. f. 57b.
4. "The Lord is King, the earth." f. 69b.
5. "Blessed be the Lord, my strength." f. 76.
6. "My days are gone." f. 81.
7. "Teach me Thy way, O Lord." f. 83.
8. "Praise the Lord, O my soul, while I live." f. 85.
9. "I will praise the name of God." f. 88.

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10. "Put me not to rebuke." f. 91.
11. "Lord, Thou knowest all my desire." f. 93.
12. "Bow down thine ear, O Lord, and hear," with 5-part chorus. f. 95.
13. "Be merciful unto me, O Lord." f. 97.
14. "In the time of trouble." f. 99.
15. "O praise the Lord of heav'n." f. 101.
16. "Thy hands have made me." f. 103.
17. "Lord, Thou art become gracious." f. 105.
18. "O Lord God, to whom vengeance belongeth." f. 107.
19. "Behold, O God our defender," varying considerably from the anthem beginning with the same words, Add. 33289, f. 137. From MS. 1897 in the Sacred Harmonic Society's Library. f. 109.
20. "Let my prayer come up into Thy presence." From the same MS. f. 110b.
21. "My God, my soul is vexed." From a MS. belonging to G. Townshend Smith. f. 111.

Additional 31855, ff. 118, 120, 122b.

Paper; A.D. 1871. Oblong folio.

ANTHEMS, taken from *The Whole Psalmes*, printed by John Day in 1563, and scored by Joseph Warren (see under Hymns).

1. "O Lord of Hosts, thou God of Israel." "J. Shepherd." f. 118.
2. "Almighty God, whose kingdom is everlasting." "A Prayer for the Queen." "W. Parsons." f. 120.
3. "Remember not, O Lord God, our old iniquities." "A Prayer." "Thomas Tallis." f. 122b.

Additional 36740, ff. 1–22; 36742, ff. 25b–44.

Paper; about 1878. Folio and oblong folio. Add. 36740 also contains fragments of secular music, *sc.* a Cantata (1892), Duets (1880–1890), and Songs (1878–1894), together with exercises in Harmony; and in Add. 36472 are a fragment of a secular Song, part of an Orchestral suite, and exercises in Harmony.

"OUT of the deep," for a soprano solo and chorus, with symphonies and accompaniment for flutes, oboes, clarinets, bassoons, trumpets, horns, drums, harp, and strings, in score [by Arthur Goring Thomas]. *Autograph.* Performed at St. James's Hall in 1878. With a rough draft (in Add. 36472) of the pianoforte score of the same.

Additional 35026, f. 60b.

Paper; A.D. 1895. Quarto.

"CONCLUSION of an 8-part Motett on the "Hundredth Psalm" [beg. "All people that on earth do dwell"], by William Pole, who has added the words "I wish to record my grateful remembrance of a . . . kindness . . . received from Samuel Wesley sen^r^ in . . . 1836."

Additional 17858, ff. 12–27b.

Paper; 19th cent. Oblong folio. For the first part of the MS., see under Odes.

ANTHEMS, in score, by Dr. Maurice Greene, copied from the

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originals formerly in the possession of James Bartleman [now Add. 17853(f)], by Vincent Novello, who added an organ part.

1. "Rejoice in the Lord, O ye Righteous" (solo anthem). f. 12.
2. "Hear my crying, O God" (verse anthem). f. 17.
3. "O give thanks unto the Lord and call upon his name" (verse anthem). f. 22.

Additional 23913.

Paper; ff. 30. 19th cent. Presented by Elizabeth Hutchins Horsley, the composer's widow. Quarto.

"O Lord God of my salvation," Psalm 88, for 12 voices, with organ accompaniment, in score, by W. Horsley.

Additional 31573, ff. 73b, 74.

Paper; 19th cent. Folio. For the rest of the MS., see under Oratorios.

Notes (illustrated) of variations between the published editions and the original sketches at Buckingham Palace of Handel's "Chandos" Anthems, "As pants the hart," and "Let God arise" (no. 3 of Arnold's edition).

Additional 32383, f. 101.

Paper; 19th cent. Small oblong folio. The MS. also contains a sacred Cantata (see p. 137), a Cornet Concerto, a Grace, a Motet (1834), and fragments of Operas (1834, *etc.*), described elsewhere.

"God save the Queen," with accompaniments for ottavino, flute, oboe, clarinets, horns, [cornet à] pistons, bassoons, trombones, ophicleide, drums, and strings, in full score. The vocal score is given separately at f. 107, but without the words.

SECTION II.—CANONS,

INCLUDING SACRED ROUNDS.

Harley 4664, f. 182b.

Vellum; early 14th cent. 10½ × 15½ in. From a Hymnal, forming part of a Breviary, written apparently for Coldingham Priory, co. Berwick, and adapted to Durham use.

The Hymn "Nunc sancte nobis Spiritus" (In principalibus festis), set as a double Canon. Written on 2 staves of 4 red lines.

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Additional 30485, f. 115b.

Paper; 16th–17th cent. Small folio. Inserted near the end of a collection of Virginal Music (see under Pianoforte Music).

"Two in one in the 5 vpon Miserere"; without words.

Additional 31391.

Paper; ff. 20. 16th–17th cent. Oblong duodecimo.

CANONS on plainsong melodies, by William Byrd. Each of them is signed with the composer's initials. Nos. 1–6 are founded on "O Lux, Beata Trinitas"; nos. 7–11 on the plainsong "Per naturam"; and the rest on the "Miserere mihi, Domine." Only the last three have the words filled in.

1, 2. "Two parts in one." ff. 2, 2b.
3, 4. "Foore parts in two." ff. 3, 3b.
5. "Two parts in one." f. 4 (reversed).
6. "Two parts in one, two sundry wayes." ff. 4b, 5.
7–11. "Synophe, two parts in one." ff. 5b, 6b, 7, 7b, 8b.
12. "Three parts in one." f. 9.
13–16. "Two parts in one." ff. 9b, 10b, 11, 11b.
17. "Two parts in one" ("Plainesonge hiest"). f. 12.
18. "Two parts in one." f. 12b.
19. "Two parts in one" ("Plainesonge in the midst"). f. 13.
20. The same. f. 13b.
21. The same ("Plainesonge in the mydst"). f. 14.
22. The same. f. 14b.
23. The same ("Plainesonge hiest"). f. 15.
24. The same. f. 15b.
25. The same ("plainesonge loest"). f. 16.
26. The same ("Plainesonge hiest"). f. 16b.
27. The same. f. 17.
28–30. "Five parts" ("Three parts in one"). ff. 17b, 18b, 19b.

Additional 29996, ff. 121b, 136.

Paper; early 17th cent. Small folio. For a further description of the MS., see under Organ Music (16th cent.).

1. "O ALL ye nations of the world"; for 4 voices, in score. Anonymous. f. 121b.
2. "Remember . . . ." (20 parts in 1). By Elwaye Bevins. f. 136.

Additional 4900, f. 67.

Paper; after 1600. Small folio. For a further description of the MS., see under Songs (sacred).

CANONS (2 parts in one), with the original plainsong melodies on which they are founded, *sc.* (1) "O Lux, Beata Trinitas"; (2) "Verbum caro factum est."

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Egerton 1246, f. 137.

Paper; A.D. 1620. Octavo. The MS. contains also several drawings of Musical Instruments.

"VENITE, exultemus Domino: fuga perpetua octavi toni: à 4," composed by Jacobus Schedlichius, "Vallensium organista" [? at Leipzig], and inserted in the Album Amicorum of Johann Leonhard Kotz, of Auerbach.

Royal Appendix 64.

Paper; ff. 28. *Temp.* James I. Quarto. Formerly numbered Add. 5341.

THE first lines of the Psalms in the Latin Vulgate version, set as Canons (in 4 parts, unless the contrary is stated) by Sydrach Rahel. From the dedication to James I, in French, it appears that they are intended to be accompanied by the lute, *i.e.* in unison with the voices. Included also are the "Oratio Dominica," for 5 voices (f. 27b), and "Viuat Jacobus primus," apparently two settings for 2 voices (f. 28). The first lines of all the Canons are given in the Index to the present Catalogue.

Sloane 1021, f. 115.

Paper; about 1640. Small quarto. For a further description of the MS., see under Songs.

"CANON ad decimam acutam," beg. "Qui non est mecum," by Johannes Stobæus, "Electoris Brandenburg: . . . capellæ magister . . . Regiomonti [*i.e.* Königsberg] . . . 1640." *Autograph.*

Egerton 1312, ff. 12b, 17.

Paper; A.D. 1644, 1648. Oblong duodecimo. The MS. contains also an example of Harmony (about 1648).

CANONS inserted in the Album Amicorum of Johann Veit Stoll, of Nuremberg, *sc.* (1) "Ubi deficit auxilium humanum" (2 voices in hypodiapason), by Joh. Andreas Herbst, Director of Music at Nuremberg, 1644. f. 12b;—(2) "Jesus, sola hæreditas" (3 voices—"alter in subdiapason"), by Joh. Sigismundus Hager, organist, of Nuremberg, 1648. f. 17.

Additional 31432, f. 2b.

Paper; 1st half of 17th cent. Folio. For a further description of the MS., see under Songs.

"TIS joy to see how deadly sin"; for 3 voices, "in the unison and a 5th below," by William Lawes. *Autograph.*

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Additional 11608, ff. 85b, 86 (reversed).

Paper; A.D. 1656–1659. Small folio. See also under Songs (secular).

CANONS for 3 voices, written out at length.

1. "Ora et labora" ("5th above and 4th below, rising a note.") "J. H[ilton]." f. 85b (for another copy, in score, see f. 39).
2. "Hast thee, ô lord, make hast" (catch). "Tho. Ford." f. 86.
3. "My soule, ô lord, shall trust in thee" (in the unison). "Jo. Hilton." f. 86.

Additional 30930, ff. 7b, 13.

Paper; about 1680 (see f. 2). Folio. See also above, p. 27, under Anthems.

CANONS, with a bass, in score, by H[enry] P[urcell], *sc.* (1) "Gloria patri" (4 voices). f. 7b;—(2) "Domine, non est exaltatum cor meum" (2 voices), the first 11 bars only. f. 13. *Autograph.*

Additional 31440, f. 181.

Paper; before 1685. Folio. See also under Motets.

"NON NOBIS, Domine": Canon for 120 voices in the unison, each part taking up the singing a minim rest after the last singer. By Pietro Reggio. *Autograph.*

Additional 17841, f. 64.

Paper; early 18th cent. Small folio. See also above, p. 39, under Anthems.

CANON (4 in one), "Laudate Dominum, quia Bonus est," by Dr. [William] Croft. *Autograph.*

Additional 30933, ff. 121–135.

Paper; early 18th cent. Folio. For a further description of the MS., see under Services.

CANONS collected by William Flackton, of Canterbury, in score.

1. "Te Deum Laudamus, Te confitemur Dominum." "Green." f. 121.
2. "Omnis Spiritus laudet Dominum" (3 voices). By the same. Two settings. f. 121.
3. "Miserere mei, O Jesu." "Blow." f. 122b.
4. "Glory be to y^e^ father." In G. "Hen. Pursol." f. 124b.
5. "Glory be." In D minor. "Dan^el^ Henstridge." f. 127 (reversed).
6. "Gloria Patri." In D (?). "Hen. Pursoll." f. 128.
7. "Gloria Patri" (3 voices). In G minor. By the same. f. 128b.
8. "Laudate Dominum, omnes gentes" (3 voices). By the same. f. 129.
9. "Sanctus, Sanctus, Sanctus, Dominus" (3 voices). In C. "Matthew Look." f. 129b.
10. "Glory be to y^e^ Father" (3 voices). In D. By the same. f. 130.
11. "O bone Jesu, miserere mei" (2 voices). "Dr. Blow." f. 131.

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12. "Domine Jesu Christe" (6 voices). "Matthew Lock." f. 131b.
13. "My soule, O Lord, shall trust in thee" (3 voices). Anonymous. f. 158.

There are also numerous specimens of Canons without words in extracts which follow from musical works by Morley, Bevin, and Blow.

Additional 31461, ff. 5, 5b.

Paper; early 18th cent. Quarto. See also above, p. 50, under Anthems.

CANONS in the hand of James Kent, *sc.* (1) "Jerusalem, Oh that thou hadst known" (round). By James Kent (?). f. 5;—(2) "Non nobis, Domine." By W. Byrd. f. 5;—(3) Beginning of a Canon without words. "Jer. Clark." f. 5b.

Harley 7337, ff. 192b–193b.

Paper; A.D. 1715. Quarto. See also above, p. 58, under Anthems.

CANONS by various composers.

1. "Non nobis, Domine" (in 3 parts), "compos'd by Mr. Tho. Morley." Generally attributed to Byrd. f. 192b.
2. "O that men would therfore praise y^e^ Lord" (3 parts in one). By the same. f. 193.
3. "Hast thee, O Lord" (3 parts in one). "By Mr. Rob^t^ Ramsey," but ascribed by Hilton to Thomas Ford. f. 193.
4. "Music devine, y^e^ mirror of the Arts" (3 parts in one). Originally ascribed to Ramsey. f. 193.
5. "She weepeth sore in y^e^ night" (4 parts in one). "Compos'd by Mr. Ramsey," but attributed by Hilton to William Lawes. f. 193b.
6. "Miserere mei, Domine" (3 parts in one). Anonymous. f. 193b.

Printed Book, 785. d. 9, f. 47b.

Paper; A.D. 1730. Oblong octavo. For a further description of the MS., see under Treatises.

"NON nobis, Domine"; for 3 voices, in score, by William Bird.

Additional 29386, ff. 25b–52 *passim*.

Paper; about 1762. Quarto. See also under Catches.

CANONS, for 3 voices (unless the contrary is stated), in score.

1. "Haste thee, O Lord," roundelay. "Ford." f. 25b.
2. "Lord, hear the poor." By T. Ravenscroft, from *Deuteromelia*, 1609. f. 37b.
3. "O Lord, almighty." "Jn^o^ Hilton." f. 45.
4. "She weepeth sore" (à 4). "W^m^ Lawes." f. 45.
5. "I am weary of my groaning." "Edm^d^ Nelham." f. 45.
6. "Prostrate on my knees" (à 4). "Jn^o^ Hilton." f. 45b.
7. "Ora pro nobis" (à 4). "Jn. Travers. f. 51.
8. "Gloria in excelsis." By the same. f. 51b.
9. "In te, Domine, speravi" (à 4). Anonymous. f. 51b.
10. "O que c'est chose belle" (à 5). "Claude le Jeune." f. 52.
11. "Miserere mei, Domine." "W^m^ Bird." f. 52.
12. "Miserere nostri, Domine." By the same. f. 52.

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Additional 23624, f. 78b.

Paper; about 1768. Small folio. See also above, p. 68, under Anthems.

"DILIGES Dominum;" for 8 voices. It consists of four Canons, from the *Cantiones . . . sacræ . . . Auctore . . . Guilielmo Birdo*, 1575."

Additional 27750, ff. 82, 82b, 101b.

Paper; about 1766–1776 (see ff. 74, 101). Quarto. See also above, p. 66, under Anthems.

FOUR Canons (3 in one), by Dr. Thomas Sanders Dupuis. *Autograph.* All without words except the third (f. 82b), which begins "Lord, bow thine Ear to my request."

Additional 14398, ff. 127, 128b.

Paper; A.D. 1770. Quarto. For a further description of the MS., see under Motets.

Two Canons, in score, from Tallis and Byrd's *Cantiones Sacræ*, 1575, *sc.* (1) "Miserere nostri, Domine" (7 voices), by Thomas Tallis, 1570. f. 127;—(2) "Diliges Dominum" (8 voices), by William Byrde. f. 128b.

Additional 34998, ff. 19, 35, 36b.

Paper; about 1774–1775. Oblong folio. See also above, p. 70, under Anthems.

FIVE Canons for 2 voices, by Samuel Wesley.

1. "Hallelujah, Amen." f. 19.
2. A quasi-canon, to the same words. f. 35.
3. "O sing unto the Lord." f. 36b.
4. "God shall bless us." f. 36b.
5. "Praise him upon the well tun'd cymbals." f. 36b.
6. "He maketh the barren woman to keep house." f. 36b.

Additional 31819, ff. 1–51 *passim*.

Paper; about 1775–1787. Oblong folio. See also under Hymns (below, p. 187).

CANONS for 3 voices (unless the contrary is stated), most of them probably by candidates for the prize medal of the Catch Club. From no. 12 onwards no names are attached.

1. "Follow my path." "Dr. Arne." f. 1.
2. "Help me, O Lord, extend thine arm." By the same. f. 1b.
3. "O Lord, I lift my heart." Anonymous. f. 2b.
4. "Hear my crying, O God, give ear" (4 in 2). "[J. W.] Holder." f. 3.
5. "Glory be to God on high." "Dr. Cooke, 1787." ff. 5, 8b.
6. "I cried unto thee, save me." "S. W[ebbe, sen^r?], Dec^r 16th, 1776." f. 6.
7. "I cried unto Thee, O Lord." By the same. f. 7.
8. "O Lord, in Thee have I trusted" (4 in 2). "James Elliott." *Autograph* and *copy*. ff. 8, 11.

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9. "O come, let us sing" (4 in 2). By the same. *Autograph* f. 9b.
10. "I laid me down" (round for 6 voices). "[R[4]?] Savage." In the hand of R. J. S. Stevens. f. 12.
11. "We praise thee, O God" (5 in 2). "For the Prize Medal, 1785." f. 14.
12. "Halleluia, Amen" (9 in 1). f. 15.
13. "Let ev'ry voice Jehovah's Glory sing." f. 19.
14. "Thee, Sov'reign God" (4 in 2). f. 20.
15. "Thou, O God, art praised" (10 in 1). f. 22.
16. "Blessed is the man whom thou choosest" (4 in 1). f. 23b.
17. "Jehovah reigns, let ev'ry nation hear" (4 in 2). f. 25b.
18. "Unto Thee, O Lord, will I lift up my soul." f. 27b.
19. "Thou, O God, art praised." By J. W. Callcott. *Autograph.* "For the Prize Medal, 1785." f. 29b.
20. "O come, let us sing." [By the same]. "For the Prize, 1785." f. 31.
21. "Rejoice in the Lord, let your songs be of him." f. 32.
22. "Dominus regnat; contremiscant populi" (5 in 2). By J. W. Callcott. "For the Prize, 1785." f. 33.
23. "Agnus Dei." "For the Prize Medal, 1785." f. 34b.
24. "Blessed is he that considereth the poor" (4 in 2). By J. W. Callcott. f. 36b.
25. "Not unto us, O Lord." [By the same]. f 38.
26. "Nos autem gloriari oportet." "Rece[ive]d 24[th] Jan[y], 1775." f. 39.
27. "O how amiable are thy Dwellings." By J. W. Callcott. "For the Prize, 1785." f. 40.
28. "The Lord hath prepar'd his Throne." f. 41.
29. "Glory be to the Father" (4 in 2), with figured bass for violoncello or organ. f. 42.
30. "O Jova, Domine noster." f. 43b.
31. "Though an host of men" (4 in 2). f. 44b.
32. "Alleluia" (4 in 2). f. 46.
33. "In omni tempore tribulationis." f. 47.
34. "Blessed be the Lord God" (4 in 2). f. 48.
35. "O let my mouth be filled." f. 49.
36. "Let us praise the name of the Lord" (5 in 1). f. 50.

Additional 31806, ff. 46–184b *passim.*

Paper; about 1777. Oblong folio. See also under Catches (1774).

CANONS, for 3 voices (unless the contrary is stated), in score.

1. "Miserere mei, Domine, secundum misericordiam." "Bird." f. 46.
2. "Adjuva nos, Deus" (à 4). Anonymous. f. 51b.
3. "Laudate nomen Domini" (à 6). Anonymous. f. 58.
4. "Haste thee, O Lord." "Ford." f. 58b.
5. "Exurgat Deus." "S. Webbe." f. 64.
6. "Help us, O God" (à 5). By the same. f. 68.
7. "Go to the ant, thou sluggard." Anonymous. f. 72b.
8. "Oh Absalom, my son." "Charles King." f. 91.
9. "Come, let us strive." Anonymous. f. 96.
10. "By the waters of Babylon." f. 129b. This and the next four appear to be by "Dr. [M.] Greene."
11, 12. "O all ye works of the Lord" and "Out of the Deep." f. 130.
13, 14. "Omnis spiritus laudet Dominum" and "Te Deum laudamus." f. 130b.
15. "Glory be to the Father" (à 5). "S. Webbe, 1777." f. 184b.

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Additional 11581, ff. 12b, 37.

Paper; about 1780. Quarto. See also above, p. 71, under Anthems.

CANONS in 3 parts, transcribed by Dr. Charles Burney, *sc.* (1) "Non nobis, Domine." "Ascribed to Wm. Bird." f. 12b;—(2) "Canone di Giuseppe Bernabei nella messa di morte." (Paulucci's *Arte pratica di Contrappunto*, i, p. 158). f. 37.

Additional 11584, ff. 9b, 44b.

Paper; before 1782. Oblong quarto. For other contents of the MS., see under Motets.

CANONS for 3 voices, in the hand of Dr. Burney, *sc.* (1) "Veni, Creator Spiritus," by Zarlino. Scored from his *Istitutioni armoniche*, ed. 1573. f. 9b:—(2) "Regi Regis Regum arcana cano," by Henry Lawes [1650]. f. 44b.

Additional 11585, f. 38b.

Paper; before 1782. Oblong quarto. For a further description of the MS., see under Motets.

"BENEDICTUS qui venit" (à 2), by [Anton] Brumel (from Glarean), cited by Burney as an example of Homophonia in the Mixolydian mode.

Additional 11588, ff. 74b, 75b.

Paper; about 1783. Quarto. For a further description of the MS., see under Madrigals.

TWO CANONS, *sc.* (1) "Amo Christum" (2 voices), with separate figured bass, by Romano Micheli, 1615. f. 74b;—(2) "Tu es Petrus" (4 voices). Anonymous. f. 75b.

Additional 27643, f. 16.

Paper; about 1783 (see ff. 15b, 17). Quarto. See also under Glees (1803–1812).

"O SING unto the Lord a Song of thanksgiving"; for 3 voices, in score, by Dr. J. W. Callcott. *Autograph.*

Additional 27642, *passim.*

Paper; A.D. 1784–1800. Oblong quarto. The MS. appears to have belonged to the "Concentores [Sodales]" in 1800 (see f. 16b), and afterwards to W. H. Callcott. It contains also a secular Canon, Catches, Glees, Madrigals, a Motet (sacred), and secular Trios, all described elsewhere.

CANONS for several voices (4, unless the contrary is stated), in score, by Dr. J. W. Callcott. *Autograph.*

1, 2. "Hear my prayer, O God, and hide not thyself." Two settings. | ff. 2b, 4b.
3. "Not unto us, O Lord" (à 3). f. 6.

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4. "O give thanks" (à 3?). "Jan^{y} 15, 1800." f. 16b.
5. "Thou, O Lord, hast known." "October 15, 1790." f. 29.
6. "I am well pleas'd." "Prize medal, 1791." f. 29b.
7. "Not unto us, O Lord." "1791." f. 30.
8. "Blessed is he that considereth the Poor." "Dec^{r} 6, 1784." Prize medal, 1785. f. 50b.
9. "O how amiable are thy dwellings" (à 3). "Dec^{r} 13, 1784." f. 68b.
10. "Praise the Lord, O my soul and all that is within me." f. 70b.
11. "Thou, O God, art praised" (à 3). "Dec^{r} 24, 1784." f. 83b.
12. "Dominus regnat, contremiscant populi" (à 5). "Dec^{r} 24, 1784." f. 84.
13. "O come, let us sing unto the Lord" (à 3). "Dec^{r} 20, 1784." f. 86b.

The following 30 numbers are dated "1786":—

14. "Sing unto the Lord, all the . . ." *Unfinished.* f. 121b.
15. "Out of the deep." f. 126b.
16. "O be joyful in the Lord." f. 141.
17. "Be thou my judge" (à 3). *Unfinished.* f. 141b.
18. "O come, let us sing" (à 5). ff. 146, 147b.
19. "Vox clamantis in deserto" (à 5). f. 148.
20. "Lord, now lettest thou" (à 5). f. 148b.
21. "Comfort us again, O Lord" (à 5). f. 149.
22. "Ubi tua, O Mors, victoria" (à 5). f. 151.
23. "Confitebor tibi, Domine." f. 152b.
24. "Oh that I had wings." f. 153.
25. "Kyrie eleison." f. 154b.
26. "In te, Domine, speravi." f. 155.
27. "Lord, thou hast been our refuge." f. 155b.
28. "I am well pleasd" (different from no. 6). f. 156.
29. "De profundis." f. 156b.
30. "O God, thou hast searched me." f. 157.
31. "In the Lord put I my trust." f. 158.
32. "Blessed be thou, Lord God of Israel." Beginning only. f. 158b.
33. "The sorrows of Death." f. 159.
34. "Thou shalt shew me the path" (prize medal, 1787). f. 159b.
35. "Hear my voice, O God, in my pray'r." f. 160.
36. "I will magnify thee, O Lord." f. 160b.
37. "Trust ye in the Lord." f. 161.
38. "Not unto us, O Lord" (à 5). f. 162.
39. "Super flumina Babylonis" (à 5). f. 164.
40. "Turn thee unto me" (à 5). f. 165.
41. "Dixit Dominus Domino meo." f. 165b.
42. "I will wash my hands." f. 166.
43. "O give thanks unto the Lord" (à 5). *Unfinished.* f. 166b.

The remaining numbers are dated "1785":—

44. "Hear my prayer, O God, and hide not" (different from no. 1). f. 192b.
45. "Bow down thine ear." f. 193.
46. "Turn thee again." f. 193b.
47. "Thou, Lord, hast been a defence." f. 194.
48. "O give thanks unto the Lord." f. 196.
49. "Glory be to the Father." f. 197.
50. "Save us, O King." f. 197b.
51. "Lord, in thee have I trusted" (à 3). f. 198.
52. "God is our hope." f. 199.

In one or two instances the names of the original singers are given. See f. 20b, where [J.] Hindle, [J.] Danby, [R.] Cooke, and [S.] Webbe [jun^{r}?] are mentioned.

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Additional 34608, f. 27b.

Paper; about 1785–1789. Oblong octavo. See also above, p. 74, under Anthems.

"PRAISE God upon y^e^ Lute"; for 3 voices, in score, by [John] Dowland, 1600.

Additional 30392, ff. 20–22b *passim*.

Paper; A.D. 1791 (f. 22). Quarto. See also above, p. 75, under Anthems.

SKETCHES of 3-part canons by Dr. William Crotch, *sc.* (1) "Let all those that love Thy name." f. 20;—(2, 3) Two settings of the words "Not unto us, O Lord." ff. 21, 22;—(4) "O Lord, in thee have I trusted." f. 22b. *Autograph.*

Additional 27645, ff. 62–93 *passim*.

Paper; A.D. 1791–1806. Oblong quarto. The MS. belonged to W. H. Callcott. It contains also an Anthem (p. 74), and Catches, *etc.*, described elsewhere (see the Index-table of MSS.).

CANONS (for 4 voices, unless the contrary is stated), in score, by J. W. Callcott. *Autograph.* Nos. 2–5 are written 4 in 2.

1. "Thou shalt have none other Gods" (à 3—"Recte et Retro et Sursum vel deorsum"). "Oct^r^ 11, 1792." f. 62.
2. "Let me die the death of the righteous." "August 18, 1791." f. 67.
3. "O Israel, return unto the Lord." f. 68.
4. "Più d' un giorno è la vita mortale." f. 69.
5. "In the day of prosperity." "June 3, 1806." f. 92.
6. "Thou, O God, art praised in Sion" (10 in 1). "June 16, 1806." f. 93.

Additional 11589, ff. 25–121; 11590 (ff. 100); 11591, ff. 1–22.

Paper; after 1794. Oblong quarto. Belonged to William Chappell before 1889. For a further description of 11589, see under Motets (late 18th cent.); and for 11591, see under Operas (late 18th cent.).

TRANSCRIPT by Dr. Charles Burney of the *Regole del contrappunto pratico di Nicola Sala* . . . 1794, only a few unimportant headings having been omitted. In vol. i, f. 28b, the transcriber has added a specimen of counterpoint not in Sala's work.

Additional 5337, f. 82b (reversed).

Paper; 18th cent. Folio. For a list of the contents of the MS., see under Oratorios.

"WHO IS the King of Glory" (Canon, 3 in 1). By Dr. [William ?] Hayes.

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Additional 29291, ff. 23–36 *passim*.

Paper; 18th cent. Belonged to R. Guise in "Oct. 1762." Folio. The volume also contains Canons (secular), Catches, a Duet (secular), Glees, Madrigals, Part-songs, *etc.*, all described elsewhere.

CANONS for 3 voices (unless the contrary is stated), in score. Those marked with an asterisk are included in "Catch that catch can," 1652.

1. *"Non nobis, Domine." "W^m Bird." f. 23.
2. *"Haste thee, O Lord" (? for 4 voices, in the original). "Tho^s Ford, 1611." f. 23b.
3. "O Lord, I will praise thee." Anonymous. f. 24.
4. *"My soul, O Lord, shall trust in thee." "J. Hilton." f. 24b.
5. "Laudate Dominum de cœlis." Anonymous. f. 25.
6. *"Thus said (*sic*) the preacher." By E. Nelham. f. 25.
7. "Miserere mei, Domine." "W^m Bird." f. 25.
8. "Praise God upon the lute." "John Dowland." f. 25b.
9. *"She weepeth sore" (4 voices). "W^m Laws." f. 26.
10. "O go your way into his Gates" (4 voices). "H. Purcell." f. 26b.
11. "Lord, thou hast been favourable." "W^m Lawes." f. 27b.
12. "Happy sons of Israel." By the same. ff. 28, 36.

Additional 29393–29395, ff. 6, 7b.

Paper; 18th cent. Oblong duodecimo. For a further description of the MS., see under Choruses (below, p. 162).

TWO Canons for 3 voices, in parts, by — Trevor, *sc.* (1) "Jesu, Filius (*sic*) Dei." f. 6;—(2) "Memento, Homo." f. 7b.

Additional 31441, ff. 79b, 80b.

Paper; 18th cent. Oblong quarto. For a further description of the MS., see under Motets.

CATCHES (so-called) for 3 voices, in score.

1. "Thus saith the Preacher." "[Edmund] Nelham." f. 79b.
2. "O Absalom . . my son." "Hen. Laws." f. 80b.
3. "Jerusalem, O that thou hadst known." Anonymous. There is a copy in James Kent's hand in 31461, f. 5 (see p. 117). f. 80b.

Additional 31471, ff. 142–143.

Paper; 18th cent. Folio. See also under Masses.

A SKETCH of a composition for 3 choirs of 4 voices each, with a basso continuo for organ, in parts, apparently compiled by Vincenzo Ugolino from the following Canons, all of which are anonymous.

1. "Agimus tibi gratias" (6 in 1). f. 142.
2. "Sedenti in throno" (4 voices). f. 142.
3. "Ipsi gloria et imperium" (4 voices). f. 142.
4. "Tu dominaris omnium" (4 voices). f. 142.

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5. "Tribus Honor vnus." f. 142.
6. "Soli deo honor" (6 voices). f. 142.
7. "Laudem dicite Deo" (2, 3 and 4 voices). f. 142.
8. "Cantemus Domino cum primis vocibus." f. 142.
9. "Laus, honor, virtus, gloria" (3 voices). f. 142b.
10. "Laudato sempre sia il nome" (4 voices). f. 143.
11. "Laus Tua, deus" (4 voices). f. 143.
12. "Per te cœpta finiatur" (4 or 5 voices). f. 143.

Additional 31649, ff. 115–116.

Paper; 18th cent. Oblong folio. For a further description of the MS., see under Operas.

THREE copies of "Non Nobis, Domine"; for 3 voices, in score. Said to be by William Bird.

Additional 5336, ff. 7, 8, 22b, 32.

Paper; late 18th cent. Oblong folio. The MS. also contains a Carol (see below, p. 145), Catches, Madrigals, Secular Quartets and Trios, and Organ Solos, described elsewhere.

CANONS, for 4 voices and in score (unless the contrary is stated). Nos. 1–4 are from *Pammelia*, by T. Ravenscroft, 1609.

1. "Attend, my people, and give ear." f. 7.
2. "O Lord, turn not away thy face." f. 8.
3. "O Lord, in thee is all my trust." f. 8.
4. "Miserere nostri, Domine" (3 voices). f. 22b.
5. "Ave, Maria, gratia plena" (3 voices). Written out in full, in a different hand. Anonymous. f. 32.

Additional 29387, f. 4.

Paper; late 18th cent. Oblong quarto. Belonged to William Ayrton.

"AMEN": Canon per augmentation, for 3 voices, in score, by Dr. [Benjamin] Cooke. *Autograph.*

Additional 31462, ff. 6, 43b–66 *passim.*

Paper; late 18th cent. Oblong octavo. The MS. also contains secular Canons, Catches, a Part-song, and a number from an Opera.

CANONS and sacred Rounds, in the hand of E. T. Warren Horne. Unless the contrary is stated, they are for 3 voices, and written out in full.

1. "Haste thee, O Lord, make haste." "Ford." f. 6.
2. "Help us, O God." "Dr. Hayes." f. 43b.
3. "Bow down thine ear, O Lord." By the same. f. 44.
4. "Benedicite Dominum. Amen," in score. By the same. f. 44b.
5. "Clamavi in toto Corde meo," in score. Anonymous. f. 45.
6. "I charge you, O y^e^ Daughters of Jerusalem," in score. "Jn^o^ Church." f. 45b.
7. "Jesus is harmonius." "W^m^ Lawes." f. 47b.
8. "Lift up your heads and rejoice," in score. Anonymous. f. 52.

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The remaining Canons, with the exception of nos. 14 and 20, are by Dr. Greene.

9, 10. "Out of the deep," and "O all ye works of the Lord." f. 54.
11, 12. "By the waters of Babylon," and "Ora pro nobis." f. 55.
13. "Te Deum laudamus." f. 56.
14. "Jerusalem, O that thou hadst known." Anonymous. f. 58.
15. "Kyrie, eleyson," for 4 voices. f. 61b.
16. "Christe, eleyson," for 4 voices. f. 62.
17. "We praise thee, O God," in score. f. 62b.
18. "Omnis spiritus laudet Dominum," in score. f. 63.
19. "Adeste, cantemus Dominum," for 4 voices, in score. f. 63b.
20. "I charge ye, O Daughters of Jerusalem." "Jn° Hilton." f. 66.

Additional 31463, ff. 1–61 *passim*.

Paper; late 18th cent. Oblong octavo. The MS. also contains Secular Canons, Catches, a Part-song, and a number from an Opera.

CANONS for 3 voices, written out in full, in the hand of E. T. Warren [Horne].

1. "Jerusalem, Oh that thou hadst known." Anonymous. f. 1.
2. Another setting of the above. "Rosengrave." f. 1b.
3. "Haste thee, O Lord." "Ford." f. 5.
4. "By the waters of Babylon." "Dr Green." f. 9.
5. "Ora pro nobis." By the same. f. 34.
6. "O Absalom, my son." "King." f. 42b.
7. Another setting of the above. "H. Lawes." f. 43.
8. "O all ye works of the Lord." "Dr Green." f. 49.
9. "I charge ye, O Daughters of Jerusalem." "Jn° Hilton." f. 61.

Additional 31670, f. 60.

Paper; late 18th cent. Oblong octavo. The MS. also contains Anthems (above, p. 92), *etc.*

CANONS (3 in 1), by Samuel Webbe [senior], *sc.* (1) "Let ev'ry voice Jehovah's glory shew." f. 60;—(2) "I laid me down and slept." f. 60b.

Additional 31807, f. 21.

Paper; late 18th cent. Quarto. For other contents of the MS., see under Glees (1779–1823).

"EXAUDI, Domine, justitiam"; for 3 voices, in score. Anonymous.

Additional 31995, ff. 20b–21b.

Paper; late 18th cent. Oblong octavo. The MS. also contains secular Canons and examples of Harmony.

CANONS founded on chorales: the first few bars only, in musical shorthand. By an anonymous German composer.

1. "Erschienen ist der herrliche Tag." f. 20b.
2. "Jesus Christus, unser Heyland." f. 20b.

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3. "Christ lag in Todes bande." f. 20b.
4. "Christ ist erstanden." f. 20b.
5. "Erstanden ist der Herre Christ." f. 20b.
6. "Komm, Heiliger Geist." f. 21.
7. "Nun bitten wir den Herre Christ." f. 21.
8. "Herr Jesu Christ, Dich zu uns Wend'." f. 21.
9. "Ach! Gott und Herr." f. 21.
10. "Es ist das Heyl uns kommen." f. 21.
11. "Gott sey gelobet." f. 21b.
12. "Dies' sind die heil'gen zehn Gebot'." f. 21b.
13. "O Herre Gott, begnade mich." f. 21b.

Additional 35038, f. 44b.

Paper; late 18th cent. Quarto. See also under Anthems (above, p. 100).

"HASTE thee, O Lord, make haste with speed": round for 3 voices, in score, by Thomas Ford, 1650.

Additional 31818, f. 5b.

Paper; early 19th cent. Oblong folio. See also above, p. 95.

"HELP us, O God"; for 3 voices, in score. By [W.?] Hayes.

Additional 31822, ff. 28, 71.

Paper; early 19th cent. Quarto. See also above, p. 96.

CANONS for 3 voices, in score, *sc.* (1) "Hallelujah," by J. W. Holder. f. 28;—(2) "Great is the Lord." Anonymous. f. 71.

Additional 34999, f. 179.

Paper; early 19th cent. Quarto. See also under Hymns (below, p. 194).

"AS PANTS the Hart" (3 in 1), by Samuel Wesley. *Autograph.*

Additional 35001, f. 37.

Paper; early 19th cent. Quarto. For a further description of the MS., see under Motets.

"COLLAUDATE Dominum Deum, omnes popu[li]": beginning of a Canon for 3 voices, in the hand, and probably the composition, of Samuel Wesley.

Additional 27646, ff. 194b, 195.

Paper; about 1800 (watermark). Octavo. For the rest of the volume, see p. 98, and the Index-table of MSS.

Two Canons (4 in 2), by Dr. [John Wall] Callcott. *Printed.*

1. "Hear my prayer, O God." The first 6 bars only (for the remainder, see 27642, f. 2b). f. 194b.
2. Another to the same words (an inversion of the preceding). f. 195.

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Additional 32013, f. 68b; 32018, ff. 55, 98; 32021, *passim*.

Paper; A.D. 1814–1841. Oblong quarto. For a fuller description of vols. i and ii, see under Hymns (below, p. 189); for vol. iii, see under Glees (1806–1850).

CANONS by Thomas Miles. *Autograph.*

32013. Vol. I.

"'Tis religion that can give." "10 July, 1841." For 4 voices, with piano-forte accompaniment. The words by Mrs. Masters. f. 68b.

32018. Vol. II.

1. "In a land of strange delight." Set as above. The words by Montgomery. f. 58.
2. "Quare tristis es" (six in two), with accompaniment for organ. f. 98.

32021. Vol. III.

1. "Ostende nobis, Domine" ("Canon in the 5th below and 4th above"). "April 22nd, 1821." f. 2.
2. "Enter not into judgment" ("Round for 3 voices"). "April 29th, 1821." f. 4b.
3. "I have long'd for thy saving health." (Same as no. 1, "falling a tone at every repetition"). "Novr 2nd, 1814." f. 22b.
4. "Almighty Father! save the King" ("Round, 4 voices"). "May 7th, 1823." f. 34.
5. "Gloria tibi, Domine" (for 3 voices, "in the 4th and 8th below"). f. 43b.
6. "Be thou exalted, Lord." Set as above. "12th March, 1826." f. 55b.
7. "Hallelujah, Amen" (3 voices, "in the 12th and 5th below"). "26th March, 1826." f. 56.
8. "Praise the Lord, O Jerusalem" ("Round, 3 voices"). "13 May, 1826." f. 56.
9. No. 7 reversed. f. 56b.
10. "Domine, exaudi orationem" ("Three in one per Arsin et Thesin"). "11th May, 1826." f. 58b.
11. "Spera in Deo" ("Round, 4 voices"). "12 Janr, 1832." f. 64b.

Additional 31239, f. 29.

Paper; about 1825–1829. Oblong duodecimo. For a further description of the MS., see under Harmony.

"DILIGAM te Domine" (in 5th and 8th), for 3 voices. In the hand of, and apparently composed by, Samuel Wesley.

Additional 9074, ff. 26–33b, 35.

Paper; about 1831. Oblong folio. For a further description of the MS., see above, p. 105.

CANONS, in score, by Henry Purcell, transcribed by Vincent Novello. Nos. 2–7 are taken from Add. 30933 (see above, p. 116).

1. "Gloria Patri et Filio" (from a MS. belonging to Mr. Hawes). f. 26.
2. "Glory be to the Father." f. 29b.
3. "Gloria Patri." f. 30b.
4. "Laudate Dominum"; for 3 voices. f. 31b.
5. "And mine eyes have seen," from the anthem "Save me, O God"; for 5 voices. f. 32.
6. "Gloria Patri"; for 3 voices. f. 32b.
7. "Alleluia." f. 33b.
8. "Amen. Allelujah." *Imperfect.* From the title-page of Playford's *Harmonia Sacra*. f. 35.

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Additional 33239, ff. 48–49, 147–148.

Paper; about 1832. Oblong folio. See also above, p. 102.

CANONS, in score, copied by Vincent Novello from a MS. (now Add. 30933) which then belonged to the Rev. Joshua Dix, of Faversham.

1. "Sanctus" in C, for 3 voices. "Matthew Lock." f. 48.
2. "Domine Jesu Christe," for 6 voices. By the same. f. 49.
3. "Miserere mei, O Jesu." "Dr. Blow." f. 147.
4. "O bone Jesu." By the same. f. 148.

There are a few other Canons in the same MS. forming portions of Services, under which heading they are described.

Additional 19648, f. 44.

Paper; A.D. 1833. Quarto. For a further description of the MS., see under Glees.

"GLORY be to thee, O Lord"; for 4 voices in one, in score, by J. Warren. *Autograph* (?).

Additional 30273, f. 2.

Paper; about 1883 (watermark, f. 35). Narrow oblong octavo. See also under Catches.

"NON NOBIS, Domine"; for 3 voices, in score, attributed to William Byrd; followed by two "Amens," for 3 and 4 voices.

Egerton 2829, B, f. 11.

Paper; about 1837. Small folio.

"AMEN": Canon for 4 voices, in score, by [Thomas] Attwood. A shortened version of the same is given, also in the composer's hand, in Add. 35026, f. 16, of which the probable date is 1837.

Additional 35026, ff. 16, 16b, 29b.

Paper; A.D. 1837–1841. Quarto. For a description of the MS., see under Albums.

THREE CANONS, *sc.* (1) "Amen" (4 in 2), by Attwood. *Autograph*, about 1837. f. 16;—(2) "Alleluja. Amen. Canone Enimmatico di Joh. Seb. Bach, 1720." In the hand of Dr. Schlemmer, 21 April, 1838. f. 16b;—(3) "Benedictus, qui venit" (4 in 2), by Henry R. Bishop. *Autograph*. f. 29b.

Additional 14341, f. 18.

Paper; before 1843. Oblong quarto. See also above, p. 107.

"KYRIE, eleison"; for 5 voices, in score, "upon a subject in Mozart's *Kyrie* (Mass in F, no. 3)," by Samuel Wesley, July, 1805.

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Additional 34052, ff. 7b, 28, 56.

Paper; 19th cent. Quarto. See also under Canons (secular).

CANONS in the unison, in score, by Italian composers.

1. "Pietà, mio Dio" (3 voices). "Gampani." f. 7b.
2. "Cantabimus canticum novum" (5 voices). Anonymous. f. 28.
3. "Tre dolci e cari nomi hai in te raccolti" (3 voices). Anonymous. f. 56.

SECTION III.—CANTATAS

FOR USE IN CHURCH OR OTHERWISE.

Additional 33610, ff. 29–45.

Paper; A.D. 1627. Folio.

"GRATULATIO Angelica Bey dem fürstl. Beylager . . . . Friderichs Marggraven zu Baden . . . . . und . . . . Eleonoræ, Grävin zu Solms (Laubach) . . . 1627 . . . mit 9 stimmen (Raphael and 2 choruses of angels, *etc.*) cum basso continuo componirt durch Johann Andream Herbst von . . . . . Franckfurt am Main, chori Musici Directorem." In parts.

Printed Book, D. 212. c, vol. i, f. 68; ii, f. 62b; iii, f. 69b.

Paper; A.D. 1688. Small quarto. See also under Motets (after 1613).

"PASSIO secundum Matthæum," beg. "Das Leiden vnd Sterben unsern Herrn," for solo voices (Jesus, Pilate, Judas, *etc.*) and 4-part chorus. Canto, alto, and basso parts only. Anonymous. Transcribed in 1688.

Additional 14127, *passim*.

Paper; A.D. 1726, *etc.* Folio. See also under Motets (1745).

CANTATAS, with accompaniments for instruments and a figured bass for organ, in score, by Nicola Porpora, "Maestro delle Figlie del Coro del Pio Ospedale d' Incurabili. 1731. In Venezia." Almost entirely *Autograph*. All written for solo voices, with a chorus of 4 mixed voices (unless the contrary is stated).

1. "Sacram sumentes lyram" ("Introduzione al Salmo Miserere," 1731); with a chorus of 4 female voices. f. 1.
2. "Resplendet novo sole nox" ("mottetto Pastorale," 1739); with hunting horns, flutes, oboes, *etc.* f. 39.
3. "Cum invocarem," with chorus of

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4 female voices. "1726." f. 67.
4. "Colla stagion novella" ("cantata in Lode di S. Gennaro Di D. Nicola Porpora per cantarsi nel Sedile Di Porta Noua . . . 1768"); with trumpets, horns, oboes, *etc.* The accompanied recitative at f. 167 appears to belong to it. f. 95.
5. "Sorgi sereno il ciglio" (cantata for 2 voices, La Religione and L' Onnipotenza); with trumpets, horns, oboes, *etc.* f. 114.

Additional 5326, f. 63.

Paper; about 1782 (date of publication). Oblong quarto. Belonged to the composer's pupil [Charles] John Stanley (bookplate with arms).

"The Song of Deborah and Barak": a short work, of the nature of an oratorio, for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, oboes, and strings, in score, by Dr. [Maurice] Greene. Apparently in the hand of Dr. Boyce. It begins "Attend, ye princes."

Additional 32080.

Paper; ff. 233. A.D. 1772, *etc.* Folio.

Church cantatas for solo voices and chorus, with symphonies and accompaniments for strings and a figured bass for harpsichord or organ, in score. Other instruments employed are mentioned below. The numbers marked with an asterisk have also separate parts. Nos. 1–11 are by Joh. Gottfr. Krebs; and nos. 5–7 appear to be in the hand of H. W., 1789 (see f. 95).

1. "Hosianna dem Sohne David"; with horns, *etc.* f. 1.
2. "Dein Zorn, du Allmächtiger"; with oboes, *etc.* f. 8.
3. *"Wohl dem der nicht wandelt"; with oboes, *etc.* f. 15.
4. *"Barmherzig ist der Herr." f. 38.
5. "Gross ist die Menge falscher Christen." f. 59.
6. *"Die Frühling lockt uns ins Gefielde"; with flutes, *etc.* f. 67.
7. "Der Hirten sanfte Flöte." f. 90.
8. *"Lobet den Herrn in seinem Heiligthum"; with oboes, trumpets, kettledrums, *etc.* Copied by — Küster for J. E. Kayser, in 1772. f. 96.
9. *"Der Himmel majestätsche Lieder"; with horns, *etc.* f. 143.
10. "Ist dies der Held aus Davids Saamen"; with oboes, *etc.* f. 166.
11. *"Christus kommt her." f. 174.
12. *"Singet dem Herrn, lobet ihn"; with oboes, trumpets, horns, drums, *etc.* "[G. A.] Bergt." Belonged to [Wilhelm?] Stade. f. 187.

Additional 32173, ff. 39, 75.

Paper; A.D. 1778, *etc.* Oblong folio. The MS. also contains Sacred Choruses, *etc.*, described elsewhere.

Two sacred compositions, of the nature of odes, in honour of St. Rupert of Salzburg, divided into two parts, Figura (wanting in the first) and Applicatio. They are written for solo voices (Filia Petri, 2 Priests, and 2 Levites) and a 4-part chorus of people, with symphonies and accompaniments for horns (once a cornetto di postiglione), trumpets, oboes, flutes, strings, and harpsichord, in score. The second Cantata begins "In emigratione nostra," and is headed "Canticum in Tono

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peregrino." Dated Salzburg, 7 June, 1778, and 24 Aug. 1782. By Johann Michael Haydn. *Autograph.*

Egerton 2379, f. 149.

HAYDN'S "Die Sieben Worte": the original form, about 1787, as described below, under Orchestral Music (Miscellaneous).

Additional 30392, ff. 5b–17b.

Paper; A.D. 1790. Quarto. See also above, p. 75.

"PART OF Messiah, a Sacred Eclogue, by Pope, set to music by W. Crotch," for solo voices and chorus, with accompaniments for 2 trumpets, 2 violins, viola, oboe, and bassoons, and a figured bass, in full score. *Autograph.* Begun "13 October" and ended "22 October," 1790.

Additional 33792, f. 69.

Paper; A.D. 1794. Oblong octavo and folio.

"JAUCHZET dem Herrn alle Welt" (Psalm 100), for solo voices and 4-part chorus with symphonies and accompaniments for trumpets, oboes, flutes, strings, drums, and a figured bass for organ, in score. By Johann Adam Hiller. *Autograph.* At the end is a set of the parts, of which the organ-part is transposed. The treble chorus-part is in duplicate. Some slight alterations appear to have been made in 1814 (see f. 2).

Additional 14102, ff. 164–197.

Paper; 18th cent. Folio. See also under Motets.

"CESSENT corda lamenta formare"; for a treble voice with 4-part (and at the end 3-part) chorus, with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, in score. [By Francesco Durante?] *Autograph.*

Additional 14148, ff. 246–274.

Paper; 18th cent. Oblong quarto. See also under sacred Songs (1725–1738).

DIALOGUE, apparently for only 3 voices, Speranza, Genio celeste, and Genio maligno, with a bass for harpsichord or organ, in parts. [By Francesco Feo.]

Additional 31051.

Paper; ff. 86. 18th cent. Folio.

"TROSTVOLLE Gedancken über das Leiden und Sterben unsers Herrn und Heilandes Jesu Christi . . . C. H. Graun": recitatives and arias, *etc.*, for solo voices, and 4-part choruses, with symphonies and accompaniments for trumpets, oboes d'amore, flutes, and strings,

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and a figured bass for organ, in score. Beg. "Fürwahr Er trug unsre Krankheit," to which is prefixed a chorale, "Ein Lammlein geht und trägt die Schuld," where the instruments are in unison with the voices.

Additional 31310, ff. 21–36.

Paper; 18th cent. Oblong folio. See also under Magnificat (below, p. 208).

"MEIN Odem ist schwach": a short sacred composition, consisting of bass solos and 4-part choruses, with short symphony and accompaniments for strings, in score, by J. E[rnst ?] Bach.

Additional 31685, 31686.

Paper; ff. 37 and 44. 18th cent. Oblong folio.

"MISERERE a Due voci con istromenti Tradotto in versi volgari e posto in musica dal Sig^r Nicolò Jornelli." Two copies, the first described as "Miserere Volgarizzato." Begins, "Pietà, Signore, se grande è il fallo mio."

Additional 31699.

Paper; ff. 179. 18th cent. Oblong quarto.

CHRISTMAS Cantata in 2 parts, for 3 solo voices, Elpino, Tirsi, and an Angel, and choruses of shepherdesses and angels, with symphonies and accompaniments for oboes, flutes, strings, psaltery, and harpsichord, in score, by Giovanni Battista Costanzi. Not *autograph*, though marked "originale." Begins "Elpino, ah come cede tenera etade al sonno!"

Additional 31702, ff. 1–9b.

Paper; 18th cent. Folio. The MS. contains also part of a Mass.

"BALD, bald, erscheint das Heil der frommen"; for solo voices and 4-part chorus, with symphonies and accompaniments for strings and a figured bass for organ, in score; by Georg Benda. *Autograph.*

Additional 32389, *passim*.

Paper; 18th cent. Folio. The MS. also contains a Mass, a Motet, and Sacred Songs.

CHURCH Cantatas, for solo voices with 4-part chorales, and with symphonies and accompaniments for strings, organ, *etc.*, in score. Nos. 1, 2 are in the hand of [Georg Philip] Telemann, and have additional accompaniments for horns and oboes; the rest are also by Telemann, but are in a rather later hand. Oboes, as well as strings, *etc.*, are also employed in nos. 4, 7, 8, and 11.

1. "Gelobet sey Gott." "[Johann Friedrich] Agricola." f. 17.
2. "Articulus secundus de Redemptione," beg. "Ich glaube an Jesum Christum," with bassoons, *etc.* "Teleman." f. 35.
3. "Es werden nicht alle die zu mir sagen Herr." f. 55.

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4. "Das weiss ich für wahr." f. 59.
5. "Der Geist des Herrn ist über mir." f. 65.
6. "Lobet den Herrn." f. 68.
7. "Siehe! eine Jungfrau ist schwanger." f. 72.
8. "Der Sohn Gottes hat mich geliebet." f. 77.
9. "Es sind mancherley Gaben." f. 80.
10. "Meine Seele, erhebt den Herrn." f. 84.
11. "Das weiss ich für wahr." (Different from no. 4.) f. 87.
12. "Und die Apostel sprachen zu dem Herrn." f. 92.

Additional 32677, ff. 1–3.

Paper; 18th cent. Quarto. The rest of the contents are described elsewhere.

A SACRED composition with Latin words, consisting of a prelude and at least 7 vocal numbers, of which the first begins with the words "Parce mihi, Domine," the fifth is a duet, and the last a trio. The accompaniments are apparently for strings. The composer's name is not given, but he was probably a Frenchman. The only parts which remain are 1 vocal (treble) and 1 instrumental (1st violins?).

Printed Book, H. 71. a, ff. 14–24.

Paper; 18th cent. Folio.

"DU TOCHTER ZION": Cantata for the 1st Sunday in Advent, by [Georg Philip] Telemann. Composed for solo voices and chorus, with symphonies and accompaniments for trumpets and strings and a figured bass for organ, in score, followed by most of the separate parts. Inserted at the end of the printed edition of the same work.

Additional 14197, ff. 134–139.

Paper; late 18th cent. Oblong quarto. See also under Sacred Songs (1725).

SECOND violin part of an Italian Cantata, for two voices, with strings, in honour of St. Joseph, by Nicolo Conti. The words are omitted, except in the recitatives. The first aria of which the opening words are given is "Salua Maria."

Additional 31399, ff. 95–99b.

Paper; late 18th cent. Oblong quarto. See also under Motets.

"O QUAM suave est regnum cœlorum"; for 3 treble voices, with a bass, in score, by [Giovanni Battista] Bassani.

Additional 32039, ff. 1–24b.

Paper; late 18th cent. Oblong quarto. The MS. contains also an Oratorio by the same composer.

"VATER UNSER," so-called oratorium for tenor and bass, with chorales, accompanied by horns, flutes, oboes, bassoons, and strings, in score; by W[ilhelm Friedrich Ernst] Bach. *Autograph.* It begins with the words "Du hast deine Säule dir aufgebaut."

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Additional 33569, ff. 29–54.

Paper; late 18th cent. Oblong folio. See also under Songs (sacred).

"GOTT hat den Herrn auferwecket"; for solo voices and 4-part chorus, with symphonies and accompaniments for oboes and strings, and a figured bass for organ, in score, by [Karl Philipp Emanuel?] Bach. Apparently in the hand of Johann Gottfried Schicht (see Add. 29907, *passim*, and 32178, f. 112).

Additional 32073, ff. 1–158b.

Paper; 18th, 19th centt. Folio. The MS. contains also a Litany (below, p. 208), and a sacred Song, described elsewhere.

CANTATAS, for solo voices and chorus, with a figured bass for organ or harpsichord, in score. Where other instruments are employed, mention is made of them below. Nos. 3–5, by Joh. Phill. Kirnberger, are in a later hand.

1. "Machet die Thore weit" (Advent); with trumpets, oboes, horns, strings, drums, *etc.* "[Johann Heinrich] Rolle." f. 1.
2. "Das Leiden und der Tod Jesu," beg. "Weinet, weinet, heilge Thränen"; with horns, flutes, oboes, bassoons, strings, *etc.* By the same. Text by Christian August Albrecht. f. 40.
3. "Erbarm dich, unser Gott!" (Ps. 51). f. 115.
4. "Zion klagt mit Angst und Schmerzen"; with oboes, strings, *etc.* After a version of Ps. 137 by Moses Mendelssohn. f. 127.
5. "Der Fall Adams"; with flute, strings, *etc.* Begins with the words "Schönste der Schöpfung." f. 143.

Additional 32140.

Paper; ff. 80. 18th–19th cent. Folio. Belonged to Otto Jahn (bookplate).

"SEELIGES Erwägen": Cantata in 9 meditations (Betrachtungen), for solo voices and chorus, with symphonies and accompaniments for flutes (piccolo and traverso), chalumeau, oboes, hunting horns, bassoons, and strings, and a figured bass for harpsichord, in score; by [Georg Philip] Telemann. It begins: "Gute Nacht, ihr meine Lieben" (after the introductory choral "Schmücke dich, O liebe Seele").

Additional 32436, ff. 40–64.

Paper; 18th–19th cent. Folio. See also under Motets.

CHURCH Cantatas, with symphonies and accompaniments for horns, oboes, and strings, and a bass for organ, in score. Nos. 2, 3 are for the 5th and 6th Sundays after Epiphany, and are written for solo voices and 4-part chorus by [Johann Gottfried] Vierling.

1. "Lobsinget Gott," for Whit-Monday (chorus of 4 voices, with flutes, *etc.*). "Fried. Gottlob Starck." f. 40.
2. "Dein Wort, O Höchster." f. 46.
3. "Wir haben ein prophetisches Wort." f. 55.

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Additional 34118.

Paper; ff. 81. 18th–19th cent. Oblong folio. Belonged to [Raphael Georg] Kiesewetter (d. 1850) and A[ugust] G[ottfried] Ritter, the latter of whom has added several notes relating to his publication of various parts of the contents in 1856 and 1864.

"Nisi Dominus," for soprano and alto solo voices and 4-part chorus, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Alessandro Scarlatti.

Egerton 2450, ff. 53–111.

Paper; early 19th century. Oblong octavo. See also under Motets.

"Le tre ore dell' Agonia di nostro Signor, Gesù Cristo"; for 2 sopranos, with pianoforte, in score, beginning "Già trafitto in duro legno," by Nicola Zingarelli.

Additional 29480.

Paper; ff. 38. Early 19th cent. Folio. Belonged to Joseph Warren.

"Stille Feier": a Cantata for Good Friday, written for solo voices and 4-part chorus with organ obbligato, in score. The name of the composer and date are erased.

Additional 32184, ff. 45–82.

Paper; early 19th cent. Oblong folio. See also under Motets (1805–1806).

"Morgenopfer," beg. "In Aurorens goldner Stunde"; for 2 choirs of 4 voices each and tenor and bass solos, with symphonies and accompaniments for strings and (in one case) harp, in score, and a separate score for the wind instruments (piccolo, flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, and ophicleide), and for drums. [By Johann Nepomuk Hummel.] *Autograph.*

Additional 34999, ff. 81–87.

Paper; early 19th cent. Quarto. See also under Hymns (below, p. 194).

Four vocal and four string parts of the last movement of an "Invocation to the Deity," by Samuel Wesley. *Autograph.*

Additional 27639.

Paper; ff. 78. A.D. 1800. Quarto. Belonged to William Hutchins Callcott. The MS. also contains some biographical notes (see under Biographies), *etc.*

"Propter Sion non tacebo": sacred Cantata for solo voices and choruses of 4 and 8 voices, with symphonies and accompaniments for trumpets, horns, flutes, oboes, clarinets, bassoons, and strings, and a

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figured bass for organ, in score, by John Wall Callcott, "March 8, 1800." *Autograph.* The pencil marks in the margin are by Dr. Crotch. This work was the composer's exercise on taking the degree of Doctor of Music, 12 June, 1800. The melody of the opening movement is taken from an earlier composition, of "Oct^{r} 11, 1792," in Add. 27645, f. 54.

Additional 31004.

Paper; ff. 115. A.D. 1802. Folio. Belonged to Dr. Julius Beer, a Berlin physician, and given by him on 17 May, 1866, to Dr. Lindner, editor of the *Vossische Zeitung.*

"Der Tod Jesu": Cantata, the words by C[arl] W[ilhelm] Ramler, the music by Christian Ernst Graaf, Kapellmeister to the Prince of Orange and Nassau. Apparently *autograph.* Written for solo voices and 4-part chorus, with symphonies and accompaniments for oboes, flutes, horns, bassoons, and strings, and a figured bass for organ, in score. Begins "Du dessen Augen flossen." At the beginning is the dedication, dat Haag, 1802, to the King of Prussia, and a note, dat. Potsdam, 26 Oct. 1802, from his Secretary (?) — Niethe to the chamberlain and "Directeur des Spectacles," suggesting its performance for a charity.

Additional 32314, ff. 26–174b.

Paper; A.D. 1813, 1814. Oblong folio. Belonged to C. Geisler, in whose hand are the descriptions at the beginning of each Cantata. The MS. contains also some numbers from Operas and some secular Songs, described elsewhere.

Twelve church Cantatas for 4 voices (most of them containing solos), with symphonies and accompaniments for clarinets and strings, *etc.*, in score, by [Christian Gottgift] August Bergt. *Autograph* (except No. 7).

1. "Ehre sey Gott in der Höhe"; with trumpets, drums, *etc.* f. 26.
2. "Gott ruft der Sonn'"; with horns, trumpets, flutes, bassoons, trombones, organ, *etc.* f. 85.
3. "Selig sind die reines Herzens," beg. "Vater, hilf mir" ("Deus noster refugium"); with trumpets, drums, bassoons, organ, *etc.* f. 50.
4. "Jauchzet dem Herrn"; with flutes, horns, trombones, organ, *etc.* f. 59.
5. "Erheb' uns zu dir"; with oboes, horns, trumpets, drums, *etc.* The text is by [Friedrich Gottlieb] Klopstock, 1814. f. 72.
6. "Unser Geist soll dich erheben"; with above instruments, and flutes, bassoons, organ, *etc.*, 1813. f. 87.
7. "Der Todestag des Erlösers," beg. "Geist der Andacht"; with bassoons, drums, organ, *etc.* The text is by [August Hermann] Niemeyer. f. 98.
8. "Lobet Gott, denn Jesus lebet"; with horns, bassoons, organ, *etc.* f. 123.
9. "Singt Jesu Dank"; with oboes, horns, trumpets, drums, bassoons, *etc.*, 1813. f. 136.
10. "Wie in der herrlicher Natur"; with horns, bassoons, *etc.* f. 145.
11. "Die Sternlein in der Nacht"; with horns, bassoons, *etc.* f. 155.
12. "Danket dem Herrn"; with horns, trumpets, drums, *etc.* f. 164.

The above appear to be taken from a collection entitled "Die christlichen Feste," a copy of the title-page of which is given on f. 164.

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Additional 32595, ff. 1–6.

Paper; A.D. 1840. Oblong folio. See also under Motets.

A SHORT thanksgiving Cantata for soprano and bass solo voices and 4-part chorus, with pianoforte accompaniment, in score, by Joseph Kumlik. *Autograph.* Begins "Gross ist der Herr." The alternative text, "Justus ut palma," was added afterwards.

Additional 31986.

Paper; ff. 4. A.D. 1882. Folio.

"STEIN der über alle Schätze hilft": aria for soprano, from the Cantata "Tritt auf die Glaubensbahn," with symphony and accompaniments for flute, viola d' amore, and bass, in score, by Johann Sebastian Bach. Copied from the original in the Imperial Library at Berlin by Carli Zoeller.

Additional 32383, f. 52.

Paper; 19th cent. Oblong folio. See also above, p. 113.

"PRAISE ye the Lord, praise ye the name of the Lord": sacred Cantata for solo voices and chorus, with accompaniments for ottavino, flute, oboe, clarinets, bassoons, horns, cornets, ophicleide, double bassoon, strings, organ, and drums, in full score, by Sir Michael Costa. *Autograph.*

SECTION IV.—CAROLS,

CHIEFLY FOR CHRISTMAS, WITH LATIN AND MODERN WORDS.

Sloane 2593, *passim.*

Paper; 14th–15th cent. $5\frac{3}{4} \times 4\frac{3}{4}$ in.

A COLLECTION of Christmas and other Carols, *etc.*, without music.

Additional 5666, ff. 2–8b *passim.*

Paper; 14th–15th cent. $7\frac{1}{2} \times 5\frac{1}{2}$ in. See also under Songs.

A SMALL collection of Carols, *etc.*, probably written for two or three voices, though in one or two cases only one part is given. Said by T. Martin, of Palgrave, to be in the hand of John Brackley, friar minor of Norwich, tutor to William Paston, Justice of the Common Pleas (1378–1444). Brackley was still living in 1461. At the end

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are some memoranda by John Whyte, *tempp.* Richard II and Henry IV.

1. "Lulay, my child, ande wepe no mor"; with second verse, "This ender nithgt" (? 2 or 3 parts). ff. 2, 2b.
2. "Now has Mary born a flour" (1 part). f. 3.
3. "Lullay, lullow . . . . my barne, slepe softly now" (2 parts). f. 4b.
4. "I saw a swete semly syght" (2 parts). f. 5.
5. "Puer natus in betlehem" (? 2 parts). f. 8b.

Harley 5396, ff. 273b, 280b.

Paper; about 1456 (see f. 296b). 8½ × 5½ in. On f. 280b is the name of Wylyam Northe, of York.

Words of Carols inserted, with ballads of about the same date, in a volume of miscellaneous contents, *sc.* (1) "When Cryst was born of Mary fre." f. 273b:—(2) "Be glad, lordynges, be ye more and lesse." f. 280b.

Harley 275, f. 146b.

Paper; 15th cent. 8¾ × 5¾ in.

Words of a Christmas Carol, beg. "Joy we all now yn this feste, ffor verbum caro factum est." Inserted at the end of a copy of the "Speculum humanæ salvationis."

Harley 2942, ff. 4, 112.

Paper; 15th cent. 7½ × 4¾ in.

Carols, without music, added at the beginning and end of a late 14th century Processional, written probably at or near St. Neots, *sc.* (1) "Now let us be mery, bothe all and some," with refrain, "Kerieleson." f. 4;—(2) "Such a lady seke I never more." f. 122.

Additional 31042, f. 110b.

Paper; 15th cent. 11 × 8 in.

Words of a so-called "Carolle ffor crystynmesse," beg. "The Rose es the fayreste flour of alle." *Imperfect* at the end. From a collection of English poems and romances written in a northern dialect by Robert Thornton (see *Catalogue of Additions* for 1876–1881, pp. 148–151).

Lansdowne 379, f. 38.

Paper; 15th-16th cent. Octavo. Belonged formerly to Lord Somers, Sir Joseph Jekyl and James West.

Words of two Carols added at the end of an imperfect Tract printed by Wynkyn de Worde, the missing portions of which are given in the same hand as the Carols, *sc.* (1) "Tydynges, tydynges that be trwe";—(2) "Mirabilem (*sic*) misterium, y• son of God ys man becum."

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Additional 5665, ff. 7b–58 *passim*.

Paper and vellum; 15th–16th cent. Large octavo. See also under Motets (*temp.* Henry VIII).

CAROLS for 2 solo voices, with 3-part choruses, in parts. Many appear to be the joint productions of Richard Smert, of Plymtree, co. Devon, and John Truelove.

1. "Nowelle . . . tydynges gode y thyng to telle." "Smert." In J. Stafford Smith's *Musica Antiqua*, and Joseph Ritson's *Ancient Songs*. f. 7b.
2. "Nowelle . . . who ys there that syngith so." By the same. In the same works. f. 8b.
3. "Mervele noȝt, iosep." Anonymous. In *Musica Antiqua*. f. 10.
4. "Man, be joyfull." "Smert." f. 11b.
5. "Soli deo sit laudum gloria." "Smert" and "Trouluffe." f. 16b.
6. "Haue mercy of me, kyng of blisse." "Smert Ricard de Plymptre." f. 17b.
7. "Regi canamus glorie." Anonymous. f. 18b.
8. "O radix iesse." Anonymous. f. 19b.
9. "O clavis dauid." "Smert." f. 20b.
10. "O david, thow nobelle key." "Troulouffe, John," and "Smert, Ric." f. 21b.
11. "Now make we ioye." Anonymous. f. 28b.
12. "Jhesu fili virginis." "Smert." f. 29b.
13. "Jhesu fili dei." "Smert" and "Trouluffe." f. 32b.
14. "Tydynges trew." Anonymous. f. 33b.
15. "Nascitur ex virgine." "Smert." f. 34b.
16. "Do welle and drede no man." Anonymous. f. 35b.
17. "Alleluya. Now may we myrthis make." Anonymous. f. 36b.
18. "Proface, welcom. This tyme ys borne a chylde of grace." Anonymous. f. 39b.
19. "Jhesu fili virginis" (different from no. 12). Anonymous. f. 43b.
20. "Blessed mote þ^{u} be, swete ihesus." "Smert." f. 52b.
21–23. "Nesciens mater virgo virum peperit." Three settings. "Trouluffe." The name of "Smert" is also given at the end of the third one. ff. 54b, 56b, 57b.

Royal Appendix 58, f. 52b.

Paper; early 16th cent. Oblong octavo. See also under Madrigals.

"THYS vyrgyn clere": a quasi-dialogue between the Virgin and Child, preceded by a very short 3-part chorus, "Thys endere nyȝth," with which it is evidently connected, the refrain "By by, baby, lullay" being common to both. Anonymous.

Additional 5465, ff. 48b–86b, 118b, 122b.

Vellum; early 16th cent. Small folio. The MS. belonged to Charles Fairfax in 1618, and is said to have been previously in the possession of Dr. Robert Fairfax, the composer of some of the numbers, whose arms are introduced in the illuminated initials on ff. 26b, 27. See also f. 1, on which the name of Ralph Thoresby of Leeds appears, as a later owner. It contains also secular Madrigals in the same hand, and an Organ Solo (late 16th cent.).

SACRED vocal compositions by English musicians of the end of the 15th and beginning of the 16th centuries. Nos. 3–7 are for four voices;

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the others for three voices. The MS. is described in Burney's and Hawkins' Histories of Music.

1. "Alone . . . here I sitt alone"; with second part, "Son, she said, I have þ^e borne." Anonymous. f. 48b.
2. "A[h !] my dere son, said Mary"; with second part, "This endurs nyght"; and third part, "My moder dere, amend your chere." Anonymous. f. 50b.
3. "Jhesu, mercy! how may this be"; with second part, "Crist that was"; third part, "He that wrought"; fourth part, "A[h !] Jhesu, whi suffyrd thou"; and fifth part, "Lo! man for ye." "Browne." f. 53b.
4. "Affraid, alas"; with second part, "Sith it concludid was"; third part, "Me thynkyth in my reason"; fourth part, "Well I remembir his wowndis"; and fifth part, "Glorius lady, of hevyn hye quene." Anonymous. f. 58b.
5. "Woffully araid"; with second part, "Beholde me, I pray"; third part, "Thus nakyd am I nailid"; and fourth part, "Off sharpe thorne." "William Cornyssh, Junior." f. 63b.
6. "A[h !] gentill Jhesu"; with second part, "Uppon the cross nailid"; third part, "My blody wownds"; fourth part, "I hade on petur and mawdlen pyte"; fifth part, "Thynk agayne, pride"; and sixth part, "Lord, on all synfull." "Sheryngam." f. 67b.
7. "Woffully arayd"; divided into parts, as in no. 5. "Browne." f. 73b.
8. "My feerfull dreme"; with second part, "To Caluery"; third part, "His grevous deth"; fourth part, "Saynt Jhon yan said"; and fifth part, "Vnto the cross." "Gilbert Banaster." f. 77b.
9. "A[h !] blessid Jhesu"; with second part, "Where art þ^u, nature"; third part, "My voice is so trobled"; and fourth part, "Now, mercyffull Jhesu." "Richard Dauy." f. 82b.
10. "A[h !] my hart, remembir" (first and second parts); with third part, "With wepyng teris." By the same. f. 86b.
11. "Be hit knowyn to all"; with second part, "A[h !] man, I haue yevyn"; third part, "Iff any man will say"; and fourth part, "Wittness the erthe." Anonymous. f. 118b.
12. "In a slumbir"; with second part, "Beholde he saide." Anonymous. f. 122b.

Royal 8. G. vii, f. 6b.

Vellum; A.D. 1519–1533. Folio.

"Nesciens mater"; for 4 voices, in parts. Anonymous. Introduced among a number of Motets (*q.v.*).

Additional 5665, f. 123b.

Paper; *temp.* Henry VIII. Large octavo. For a further description of the MS., see under Motets.

"Nesciens mater virgo virum peperit"; for 3 voices, in parts, by an English composer. Anonymous.

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Additional 31922, f. 112b.

Vellum; *temp.* Henry VIII. Small folio. For a further description of the MS., see under Madrigals.

"QUI (*sic*) PETIS, o filij"; with second verse, "The moder full manerly"; third verse, "I mene this by Mary"; and fourth verse, "Musyng on her maners"; for 4 voices in parts, by "Pygott."

Additional 19583, f. 7b.

VOCAL compositions by French and Flemish composers. See under Motets (first half of 16th cent.).

Cotton, Vespasian A. xxv, *passim.*

Paper; 16th cent. Octavo. For a further description, see under Sacred Songs (1576).

CHRISTMAS and other Carols, without music.

Royal Appendix 17–22, ff. 33b–57b *passim.*

Paper; 16th cent. Oblong quarto. For a further description of the MS., see under Motets.

CHRISTMAS Carols, for 8 voices, in parts, apparently by "Dyricke Gerarde." Vol. i contains the 1st superius part; vol. ii, contratenor; vol. iii, 2nd superius and 2nd bassus; vol. iv, 1st bassus; vol. v, quintus and tenor; and vol. vi, sextus.

1. "Hodie nobis, cœlorum rex"; with second part, "Gloria in excelsis." i, iv, f. 43b; ii, f. 41b; iii, f. 47b; v, f. 44b; vi, f. 33b.
2. "Angelus ad pastores." i, iv, f. 45; ii, f. 43; iii, f. 50b; v, f. 47b; vi, f. 35.
3. "Hodie Christus natus est." i, iv, f. 45b; ii, f. 43b; iii, f. 52b; v, f. 49b; vi, f. 35b.
4. "Noe, Noe . . . exultemus." i, iv, f. 48b; ii, f. 46b; iii, f. 57b; v, f. 54b; vi, f. 38b.

Royal Appendix 23–25, f. 28b.

Paper; 16th cent. Oblong octavo. For a further description of the MS., see under Motets.

"PARVULUS filius hodie natus est." Superius, contratenor and tenor parts. Anonymous.

Royal Appendix 26, 29, f. 9; 27, 28, f. 10; 30, f. 8b.

Paper; 16th cent. Oblong octavo. For a further description of the MS., see under Motets.

"HODIE nobis, cœlorum rex"; with second part, "Gloria in excelsis." For 8 voices, in parts, by Derike Gerarde. *Autograph* (?). Vols. i, iv, and v contain 2 parts each.

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Royal Appendix 31–35, *passim*.

Paper; 16th cent. Oblong octavo. For a further description of the MS., see under Motets.

TWO CAROLS, for 8 voices, in parts, apparently by Derick Gerard, *sc.* (1) "Noe, noe, exultemus." Vol. i, f. 54b; ii, 60; iii, 59; iv, 57b; v, 64b;—(2) "Hodie Christus natus est." i, f. 63b; ii, iii, 65b; iv, 59b; v, 67b. Vols. i, iv, and v contain 2 parts each.

Royal Appendix 49–52, 54, f. 2b; 53, f. 3b.

Paper; 16th cent. Oblong octavo. For a further description of the MS., see under Motets.

"HODIE nobis celorum rex"; with second part, "Gloria in excelsis." For 8 voices, in parts, by Noe Truie. Vols. ii and v contain 2 vocal parts each.

Additional 17802–17805 (i, f. 238b; ii, f. 236b; iii, f. 227b; iv, f. 217b).

Paper; late 16th cent. Octavo. For a further description of the MS., see under Motets.

"NESCIENS mater virgo virum peperit," apparently for 4 voices, in parts, by — "Wright" or "Wryghte."

Additional 22597, f. 16b.

Paper; late 16th cent. Oblong octavo. See also above, p. 4.

TENOR part of "Angelus ad pastores." Anonymous.

Additional 30361–30366, ff. 16b–49 *passim*.

Paper; 16th–17th cent. Oblong octavo. See also under Motets.

FIVE Carols for Christmas, written for 6 voices, in parts. The composers' names are not given.

1. "Puer natus est nobis"; with second part, "Postquam consumati sunt." f. 16b.
2. "Angelus ad pastores." f. 26b.
3. "Parvulus filius hodie natus est." f. 34b.
4. "Gloria in excelsis . . . Ecce Maria genuit." f. 35b.
5. "Cum natus esset Jesus"; with second part, "Et ecce stella." [By Orlando di Lasso]. f. 43b.
6. "Hodie Christus natus est." f. 49.

Additional 17786–17791, *passim*.

Paper; early 17th cent. Oblong octavo. For a further description of the MS., see under Madrigals.

CAROLS for 5 and 6 voices, in parts.

1. "Borne is the babe" (à 5). Anonymous. Vols. i–iv, vi, f. 9b; v, f. 6b (words).
2. "Sweet was the songe" (à 5), with-

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out words. Anonymous. i-iv, vi, f. 13.
3. "Gloria in excelsis Deo: singe my sowle" (à 6). "Tho. Weekes." i-iv, vi, f. 32b; v, f. 15b.

Additional 33933, ff. 82b, 89b.

Paper; early 17th cent. Octavo. See also above, p. 2.

COUNTER-TENOR part of two Christmas Carols, *sc.* (1) "Remember, O thou man" (for 4 voices). [Published in T. Ravenscroft's *Melismata*, 1611.] f. 82b;—(2) "All sons of Adam" (for 3 voices). Anonymous. [Published in John Forbes' *Songs and Fancies*, Aberdeen, 1662.] f. 89b.

Additional 34000, f. 31b; 34001–34002, ff. 27b, 30b, 31b, 37b.

Paper; early 17th cent. Oblong octavo. For a further description of the MS., see under Motets.

VOCAL PARTS (imperfect) of the following compositions, probably by Giovanni Gabrieli. Vol. i contains cantus i; vol. ii, cantus ii; and vol. iii, tenor.

1. "Angelus ad pastores" (à 8). i, f. 31b.
2. "Nesciens mater virgo." ii, iii, f. 27b.
3. "Pastores, dicite quidnam vidistis." ii, iii, f. 30b.
4. "Quem vidistis, pastores." ii, iii, f. 37b.

Egerton 2009–2012 (i, iii, iv, ff. 8, 59b; ii, f. 45b).

Paper; after 1611, *etc.* Oblong duodecimo. For a further description of the MS., see under Madrigals.

Two Christmas Carols, in parts, *sc.* (1) "I heard a messe of merry shepards (superius, medius, bassus, altus). i, iii, iv, f. 8; ii, f. 45b;—(2) "Out of y^e^ orient" (superius, medius, bassus). i, iii, iv, f. 59b. *Imperfect.* Anonymous. The majority of the compositions in the MS. are by William Byrd.

Additional 29401–29405, f. 51b.

Paper; after 1613. Oblong duodecimo. For a further description of the MS., see under Madrigals.

"OUT of the orient"; for 5 voices, in parts. Anonymous.

Additional 17792–17796 (i, f. 162b; ii, iii, f. 166b; iv, f. 155b; v, f. 159b).

Paper; after 1624. Small oblong quarto. See also above, p. 13.

'ANGELUS ad pastores"; for 5 voices, in parts. Anonymous.

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Harley 3357, ff. 84b–87b.

Paper; A.D. 1632 (f. 2b). Duodecimo. Belonged to John Holles, Duke of Newcastle, who gave it in 1708 to his daughter Henrietta, who married, in 1713, Edward, Lord Harley, 2nd Earl of Oxford in 1724.

SACRED POEMS transcribed by Ralph Crane and dedicated to Sir Francis Ashley, Serjeant-at-Law, in Dec. 1632, containing among other things "Certaine diuine Hymnes, or Carrols for Christmas-day" (without music), by "W. A., Esq."

Additional 10338, f. 233b.

Paper; after 1669. Small folio. For a further description of the MS., see under Motets.

"HARKE, sheapard swaynes," for 5 voices, with a basso continuo, in score, by George Jeffreys. *Autograph.*

Additional 30829, f. 26b; 30830, f. 28b; 17816, f. 29b.

Paper; after 1669. Quarto. For a further description of the MSS., see under Motets.

THE ALTUS, tenor, and bassus parts of the preceding composition. *Autograph.*

Additional 31434, *passim.*

Paper; 17th cent. Small folio. For a further description of the MS., see under Motets.

TWO CAROLS for 5 voices, with a figured bass for organ, in parts, by Henry Lawes, *sc.* (1) "Harke, sheperd swaynes." ff. 3, 16, 27b, 40, 52b, 64;—(2) "Angelus ad pastores." ff. 5, 17, 29, 41, 54, 65. Apparently *autograph.*

Additional 32137, ff. 78b–86.

See under Chorales (below, p. 153).

Additional 5043, ff. 28, 45, 81b.

Paper; before 1760. Quarto. For a further description of the MS., see under Motets.

THREE CAROLS, in score, included in the *Moduli* of Joannes Mouton, published in 1555, *sc.* (1) "Quæramus cum pastoribus," with second part, "Ubi pascas" (à 4). f. 28;—(2) "Noe, noe, noe, psallite" (à 4). f. 45;—(3) "Nesciens mater" (à 8, consisting of 4 canons). f. 81b.

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Additional 14398, f. 118b.

Paper; A.D. 1770. Quarto. See also under Motets.

"QUEM vidistis, pastores," with second part, "Angelus ad pastores"; for 5 voices, in score, by A. Tubal, 1545.

Additional 11585, ff. 17, 18.

Paper; before 1782. Oblong quarto. For a further description of the MS., see under Motets.

TWO CAROLS for 4 voices, in score, from the *Mélanges de la Musique*, by Eustache du Caurroy, published after his death, in 1610, *sc.* (1) "Noel! Voyci l'heureuse nuit." f. 17;—(2) "Noel! Sors de ton lit." f. 18.

Additional 11586, f. 29b.

Paper; before 1782. Oblong folio. See also above, p. 71.

"REJOYCE, rejoyce, with hart and voyce" (for 4 voices). By William Byrd. Taken by Dr. Burney from *Songs of sundrie natures* . . . 1589.

Additional 23626, ff. 45, 75b, 92b.

Paper; 18th cent. Quarto. For a further description of the MS., see under Madrigals.

CHRISTMAS Carols, in score, by the same.

1. "Rejoice, rejoice, with heart and voice" (à 4). f. 45.
2. "Cast off all doubtfull care" (à 4); possibly the second part of the preceding carol. f. 46.
3. "From virgins womb" (à 5). f. 75b.
4. "An earthly tree a heav'nly fruit it bare" (à 6). f. 93.

Additional 5336, f. 4b.

Paper; late 18th cent. Oblong folio. See also above, p. 124.

"REMEMBER, O thou man"; for 4 voices, in score [from *Melismata*, by T. Ravenscroft, 1611].

Additional 35001, ff. 92, 111.

Paper; about 1804 (watermark). Quarto. See also under Motets (1801–1825).

Two antiphons, for 4 voices, with organ accompaniment, in score, by Samuel Wesley, *sc.* (1) "Hodie Christus natus est." f. 92;—(2) "Vidimus stellam." f. 111. *Autograph.*

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Additional 34051, ff. 30, 38, 45.

Paper; A.D. 1835. Oblong quarto. See also under Motets.

LATIN CAROLS, in score, by Giovanni Maria Nanini.

1. "Quem vidistis, pastores" (attributed to Vittoria in Egerton 2460, f. 26). f. 30.
2. "Hodie nobis cœlorum rex." f. 38.
3. "Hodie Christus natus est." f. 45.

Additional 34607, *passim*.

Paper; A.D. 1855. Oblong folio. See also under Motets.

LATIN CAROLS, in parts.

1. "Angelus ad pastores" (8 voices). "Felice Anerio." ff. 39b, 73, 106, 137b, 153b, 165, 176, 187.
2. "Pastores loquebantur" (8 voices). By the same. ff. 40, 73b, 106b, 138, 154, 165b, 176b, 187b.
3. "Nato Domino" (8 voices). By the same. ff. 41b, 75, 108, 139b, 155, 167, 178, 188b.
4. "Hodie nobis cœlorum rex" (8 voices?). Anonymous. ff. 201, 207b, 213b.

Egerton 2449, ff. 46–116.

See under Motets (19th cent.).

Egerton 2460, ff. 25b, 32b.

Paper; 19th cent. Oblong quarto. See also under Motets.

LATIN CAROLS for 6 voices, in score, *sc.* (1) "Quem vidistis, pastores," by Tommaso Ludovico Vittoria (attributed in Add. 34051, f. 30, to G. M. Nanini). f. 25b;—(2) "Hodie nobis cœlorum rex," by Giovanni Maria Nanini. f. 32b.

SECTION V.—CHANTS

AS SUNG TO THE PSALMS, ETC., IN THE CHURCH OF ENGLAND.

Additional 17784, ff. 177b, 177.

Paper; A.D. 1676. Folio. See also above, p. 24.

"TUNES in foure parts to the Psalms of David," *i.e.* single Chants, in score.

1. "The Imperiall." f. 177b.
2. "Canterbury." f. 177b.
3. "Dr. Childs Windsor." f. 177b.
4. "Mr. Blowes 1st." f. 177b.
5–12. Anonymous (? by Dr. Blow). ff. 177b, 177.
13–18. "Mr. Turners." f. 177.
19. [The Grand chant.] "Mr. Pell Humphry." f. 177.
20. "Mr. Tho. Purcell." f. 177.
21. Anonymous (? by the same). f. 177.

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Additional 29481, f. 3.

Paper; 17th–18th cent. Oblong quarto. See also above, p. 40.

THE GRAND CHANT, in score, by Pelham Humfrey.

Additional 5327, f. 127b.

Paper; early 18th cent. Oblong quarto.

A SINGLE Chant in B♭, by Dr. Maurice Greene, added at the end of a collection of Anthems (above, p. 44) by the same composer.

Additional 36268, f. 85b.

Paper; A.D. 1721. Quarto. See also above, p. 63.

"THE Psalm Tunes to be us'd at Morning and Ev'ning Pray'r on y^e^ . . . consecration of . . . Lord Harlys Chappell at Wimpole," 1721, by Tho. Tudway, *sc.* (1) For the "Venite," *etc.* In D minor;—and (2) For Evening prayer. In F.

Additional 35040, ff. 26, 40–42.

Paper; about 1773. Oblong folio. See also under Pianoforte Music.

CHANTS double, and written in compressed score, unless the contrary is stated.

1. In A (melody and bass only of the second part). "Dr. Hayes." f. 26.
2. In F (single). "S. Wesley." *Autograph.* f. 26.
3. In E, in score. f. 40.
4. In E (melody and bass). f. 40b.
5. In E♭. f. 40b.
6. In B♭. f. 41.
7. In C (single). f. 41.
8. In G (single). f. 41.
9. In E♭ (melody and bass). f. 41b.
10. In E♭ (melody and bass). f. 41b.
11. In B♭ (melody and bass). f. 42.
12. In C (single, melody and bass). By Pelham Humfrey (?). f. 42.
13. In G (do.). f. 42.

Additional 34998, ff. 39b, 60.

Paper; A.D. 1774–1775. Oblong folio. See also above, p. 70.

CHANTS by Samuel Wesley, *sc.* (1–3) Three double Chants in B♭, C, and G. The melody and bass only. f. 39b;—(4) Single chant in D, for 6 voices, with accompaniment for organ and drum (?). f. 60.

Additional 27750, ff. 92b–93b.

Paper; before 1776 (see f. 101). Quarto. See also above, p. 66.

EIGHT Chants, in score, by Dr. Thomas Sanders Dupuis. The first three and the last are double Chants; the other four are single.

1. In B♭. f. 92b.
2. In E♭. f. 92b.
3. In E minor. f. 93.
4. In B minor. f. 93.
5. In D minor. f. 93.
6. In F minor. f. 93b.
7. In E. f. 93b.
8. In G. f. 93b.

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Additional 35039, f. 8.

Paper; A.D. 1778. Oblong quarto. See also above, p. 73.

DOUBLE Chant in E♭ [by C. Wesley ?]. *Autograph* (?).

Additional 11581, f. 2.

Paper; about 1780. Quarto. See also above, p. 71.

"DOUBLE Chant sung at S^t^ Paul's church, Oct^r^ 20^th^, 1780." The treble part only. Copied by Dr. Charles Burney.

Additional 30392, ff. 22b, 23.

Paper; 1791. Quarto. See also above, p. 75.

THREE double Chants, for 4 voices, in score; the first two in the key of D, the third in D minor. By Dr. William Crotch. *Autograph.*

Additional 17841, ff. 45–55.

Paper; 18th cent. Small folio. See also above, p. 39.

"PSALMS for y^e^ Evening Service of the 24th Day of the Month," *i.e.* single Chants to those Psalms, the words of which are written out in full, with the music written in score under each verse. The first chant (f. 45) is by Child; the other three (ff. 47, 49b, 52b) by Tallis.

Additional 31559, ff. 46–73 *passim.*

Paper; 18th cent. Large folio.

SINGLE Chants in D (Dorian), G minor, A minor, and F, for the "Venite," included by Dr. Blow in his Services (*q.v.*) written in those keys.

Additional 34996, ff. 16–19.

Paper; 18th cent. Oblong duodecimo. See also under Pianoforte Music.

THREE double Chants, set to the words of the "Gloria Patri," from Samuel Wesley's "First Music Book," *sc.* (1) In E, for 4 voices, in score. f. 16;—(2) In E. The melody and bass only. f. 17b;—(3) In E♭, for 4 voices, in compressed score. f. 18b.

Additional 31714 (Pt. I), f. 4b.

Paper; late 18th cent. See also above, p. 92.

A SINGLE Chant added in the same hand at the end of an *autograph* anthem by Dr. Dupuis. It has some resemblance to the double chant in Add. 27750, f. 93b (see p. 147).

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Additional 31819, ff. 80-83b.

Paper; late 18th cent. Oblong quarto. See also under Hymns.

CHANTS, of which nos. 11–16 are single, and the rest double. They are (unless the contrary is stated) for 4 voices, in score.

1. In E, for 5 voices. "Battishill." f. 80.
2. In A. "Soaper." f. 80.
3. In E♭. "[R.?] Hudson." f. 80b.
4. In E. "Jones." f. 80b.
5. In B♭. "Dr. Cooke." f. 81.
6. In G minor. "Flintoft." f. 81.
7. In F. "Cha[s] King." f. 81b.
8. In G, for 6 voices. "Nalson." f. 81b.
9. In D. "Dr. Nares." f. 82.
10. In A minor. "Dr. Cook." f. 82.
11. In B♭. "Dr. Green." f. 82b.
12. In G minor. "Weldon." f. 82b.
13. In E♭. "Battishill." f. 82b.
14. In A. "Dr. Allcock." f. 82b.
15. In F. "Dr. Cook." f. 83.
16. In A. "Battishill." f. 83.
17. In D. "Jones." f. 83.
18. In B♭, for 8 voices. Anonymous. f. 83b.

Additional 34609, *passim*.

Paper; late 18th cent. Octavo. See also above, p. 92.

CHANTS, mostly single, in score.

1. The Grand Chant. By P. Humfrey. f. 8b.
2. Chant in A. "Dr. Blow." f. 8b.
3. Chant in A. "[W.] Turner." f. 8b.
4. Chant in A. Anonymous. f. 8b.
5. Chant in G minor. "H. Cotton." f. 8b.
6. Chant in G minor. "T. Garland." f. 9.
7, 8. Chants in C and F. Anonymous. f. 9.
9. Chant in D. Anonymous. f. 9.
10. Chant in B♭. "Aldrich." f. 9.
11. Chant for the "Te Deum," in G minor. f. 9.
12. New chant, in G. "J. S. S[mith]." f. 10.
13. Chant to Ps. 1. "J. Beckwith." f. 13b.
14. Chant in E. By J. S. Smith. f. 59b.
15. Double chant in A♭. "Atwood." f. 66.
16. Treble part of chant in E. "[W.] Hawes." f. 66.
17. Chant in F minor. By J. S. Smith (?). f. 74b (reversed).
18. Double chant in E♭ to the "Venite." First and second treble parts only. By the same (?). f. 79b (reversed).

Additional 34610, ff. 22–25b.

Paper; late 18th cent. Oblong quarto. See also above, p. 93.

CHANTS, some with the harmonies written out, others with the melody and a figured bass only, by William Walond, organist of Chichester Cathedral. *Autograph.* They are all double Chants, unless the contrary is stated.

1, 2. In B♭—possibly a quadruple chant. f. 22.
3. A single chant in E♭. f. 22.
4. In A. f. 22.
5. In D. f. 22.
6. In C. f. 22.
7. Apparently a quadruple chant beginning in E♭ major and ending minor. ff. 22b, 24.
8. In B. f. 22b.
9. In F. f. 22b.
10. In C. f. 22b.

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11. In E. f. 22b.
12. In F minor. (See also f. 24.) f. 23.
13. In E. f. 23.
14. In D. f. 23.
15. In F minor. f. 23.
16. In G minor. f. 25.
17. In C. f. 25.
18. Single chant in E. f. 25.
19, 20. In E. f. 25.
21. In C. f. 25.
22. In C minor. f. 25.
23. In F. f. 25.
24. In G. f. 25.
25. In E minor. f. 25.
26. In B♭. f. 25.
27. In B minor. f. 25b.
28. In B♭. f. 25b.
29. In A. f. 25b.
30. In B♭. f. 25b.
31. In A minor. f. 25b.
32. In C. f. 25b.
33. In E. f. 25b.
34. In C. f. 25b.
35. In E♭. f. 25b.
36. In F. f. 25b.

Additional 35024, ff. 1–2b.

Paper; late 18th cent. Oblong folio. See also above, p. 93.

CHANTS for 4 voices, in score. Nos. 1–3 are double, the rest single.

1. In E♭. "Dr. Alcock." f. 1.
2. In B♭. "R. Wainwright." f. 1.
3. In C minor. "R. W[ainwright?]." f. 1b.
4. In D minor. "H[y] Purcell." f. 2.
5. In E. "Dr. Hayes." f. 2.
6. In D. "Rev. Mr. Clayton." f. 2b.
7. In A. Anonymous. f. 2b.

Additional 14342, f. 62b.

Paper; after 1808 (watermark). Oblong quarto. For a description of the MS., see under Masses.

DOUBLE Chant in D, by S. Wesley.

Additional 33239, f. 246.

Paper; A.D. 1812. Oblong folio. See also above, p. 102.

TWO DOUBLE, and four single, Chants, by John Davy. *Autograph.*

Additional 35038, ff. 9–11.

Paper; A.D. 1822. Quarto. See also above, p. 100.

MELODY, with figured bass, in score, of the following Chants, of which the first ten are in the hand of S. S. Wesley. Nos. 1–9 are double, the rest single.

1. In A. "Dupuis." f. 9.
2. In D minor. Anonymous. f. 9.
3. In E♭. "J. Robinson." f. 9.
4. In E♭. "Dr. Dupuis." f. 9b.
5. In E♭. "Rev[d] [Phocion] Henley." f. 9b.
6. In C minor. "Battishill." f. 9b.
7. In E. By the same. f. 10.
8. In E♭. "Becwith." f. 10.
9. In A. "Attwood." f. 10.
10. In G minor. "Purcell." f. 10.
11. In D, composed for Jos. Smith, by "C. W[esley]," in 1814. *Autograph.* f. 11.

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Additional 31239, ff. 4b–10, 11b, 12b.

Paper; about 1825–1829. Oblong duodecimo. For a further description of the MS., see under Harmony.

Double Chants (with one exception), for 4 voices, with a compressed score for organ below, in score, most of them by S. W[esley], in whose hand they are written.

1. "Penitential." f. 4b.
2. "Funeral." f. 5b.
3, 4. No names. ff. 6b, 7b.
5. "Thanksgiving." f. 8b.
6. "Devotional." f. 9b.
7. No name (single). f. 11b.
8. "Penitential," Jan^{y} 17, 1826. f. 12b.

Additional 9073, ff. 6, 6b.

Paper; A.D. 1831. Oblong quarto. See also above, p. 104.

Chants, in score, transcribed by Vincent Novello from an old organ-book at Westminster Abbey.

1. In G. "Thomas Purcell." f. 6.
2. In A minor. "Henry Purcell." f. 6.
3. Funeral chant in G minor. "Thomas Purcell." f. 6.
4. The same in G major. f. 6.
5. In D minor. "Purcell." f. 6b.

Additional 35134, ff. 34–35b, 41–43.

Paper; A.D. 1832. Oblong folio. See also under Stabat Mater.

"Cantus Gregorianus Psalmis aptus," *i.e.* plainsong chants in the 8 principal ecclesiastical modes and the "tonus octavus irregularis," with harmonies added. In duplicate (with a figured bass, and with the harmonies written out in full). "Written by R. G., Jan. 8th, 1832" (see end).

Additional 34999, ff. 176b–178b.

Paper; about 1836 (watermark). Quarto. See also under Hymns (1830–1837).

Chants for 4 voices, in the hand of Samuel Wesley, who appears to be the composer of them. With the exception of no. 1, they are in score, with organ accompaniment.

1. In F (single chant) to the "Gloria Patri." In compressed score. "Burrows." f. 176b.
2, 3. In C and D (double). f. 177.
4–7. In C, F, G, and B♭ (single). f. 177b.
8, 9. In G and G minor (double). f. 178.
10, 11. In A and F (double). f. 178b.

Additional 35026, f. 11b.

Paper; [A.D. 1836?]. Quarto. For a description of the MS., see under Albums (1836–1895).

Single Chant in G minor for the Litany. By Vincent Novello. *Autograph.*

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Additional 35006, ff. 16, 16b, 47.

Paper; A.D. 1837. Quarto. See also under Pianoforte Music.

CHANTS in the hand of, and most of them composed by, Samuel Wesley. Nos. 1, 2 and 5, double chants; nos. 3 and 4, single.

1. In A minor. f. 16.
2. In C minor. "J. Battishill." f. 16.
3, 4. In A and B minor. f. 16b.
5. In F, for the "Nunc dimittis." f. 47.

Additional 33288, f. 34b.

Paper; A.D. 1846. Quarto. For a fuller description of the MS., see under Services.

SINGLE CHANT in E minor, by Dr. John Blow, in score, copied by W. H. Husk from Boyce's *Cathedral Music*. It appeared in 1674 at the end of John Playford's *Introduction*.

Additional 33292, ff. 5, 15, 26b, 35.

Paper; A.D. 1865. Quarto. For a fuller description of the MS., see under Services.

SINGLE CHANTS by Dr. John Blow, in score, copied by W. H. Husk from a MS. in the hand of John Christopher Smith (now Add. 31559), where they precede Services in the same keys. They are:—

1. In D. f. 5.
2. In G minor. f. 15.
3. In A minor. f. 26b.
4. In F. f. 35.

Additional 34267, C, f. 44.

Paper; about 1887. Narrow oblong octavo.

"THE DEAD man's chant": double chant in E. Anonymous. For words, see *East Anglian*, March, 1887.

Additional 29968, ff. 143–144.

Paper; 19th cent. Folio. See also under Motets (1850).

THE melodies of four single chants and a double one, with the words of portions of the Anglican Church Service written under them.

1. In G. "T. Purcell." f. 143.
2. In C minor. "[Pelham] Humphry." f. 143.
3. In F. "Tallis." f. 143b.
4. In E♭. "Battishill." f. 143b.
5. In E♭ (double). "Mornington." f. 144.

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SECTION VI.—CHORALES

AS SUNG BY THE PROTESTANT CHURCH IN GERMANY.

Sloane 1021, f. 107.

Paper; about 1640. Small quarto. For a further description of the MS., see under Songs.

THE MELODIES only of four Chorales, the words of which are taken from Psalms vi, xxiii, xlii, and cxxx. The notes exactly correspond with those given in *Die Psalmen Davids. Nach den Frantzösischen Weisen gesetzt. Durch Martin Opitzer . . . Basel . . .* 1640, but the words are different.

1. "In deinem grosse Zorne."
2. "Mein huter v[nd] mein Hirt ist Gott."
3. "Wie nach einer Wasserquelle."
4. "Zu dir vom hertzens grunde."

Additional 32137, *passim*.

Paper; 17th–18th cent. The "Garten Lied" on f. 290b is from *Der himmlischer Garten Gesellschafft*, by Johann Quirsfeld (1642–1686), the earliest extant edition of which is dated 1721. Duodecimo. See also under sacred Duets and Songs.

"LIBER Cantionum Martini Gobelii": a collection of hymns and other poems of a religious character, in score. Nos. 1–4 are for 3 voices; the others, except where the contrary is stated, are for 4 voices and unaccompanied.

1. "Jesu, süsser Morgensterne." f. 7b.
2. "Eytelkeit, Eytelkeit, vieler Verderben." f. 8b.
3. "Ave Jesu, summe bonus" (*sic*); with German version, "Sey gegrusset, Jesu." f. 9b.
4. "Gott Vatter, nim mich mir." f. 10b.
5. "Trau auf Gott in allen Sachen." f. 11b.
6. "Fahr hin, du schnöde Welt." f. 12b.
7. "Ach! sagt mir nicht von Gold." f. 13b.
8. "Jesu, meine Freuden freude." f. 14b.
9. "Jesus ist und bleibt mein Leben." f. 16.
10. "Dancket dem Herren alle Zeit." f. 17b.
11. "Lobet den Herren, denn er ist freundlich." f. 18b.
12. "Warumb betrübst du dich." f. 20.
13. "Ach! Gott, wie manches Hertzeleid." f. 21b.
14. "Kein stündlein geth" (*sic*); with alternative 5-part setting to the end of each verse. f. 23.
15. "Nun so wil ich mich der Welt entschlagen." f. 24b.
16. "Gern ich habe missgehandelt." f. 26.
17. "Jesu, Jesu, du mein Leben." f. 27.
18. "Schönster Jesu." f. 28b.
19. "O Seelig ist der Mann" (3 voices). f. 30.
20. "Gott, unser Zuversicht": aria for 3 voices with figured bass. f. 31.
21. "Nun dancket all." f. 32b.

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22. "Kurtz ist die Zeit." f. 34.
23. "O Wunder grosse Treu." f. 35b.
24. "Welt, Ade! ich bin dein Mude" (5 voices). f. 37b.
25. "Ach! liebster Gott." f. 39b.
26. "Wir leben wie ein Wandersmann." f. 41b.
27. "Zion, die werthe Gottesstadt." f. 42b.
28. "Ach! was soll ich Sünder machen." f. 43b.
29. "Eins bitt ich dich." f. 44b.
30. "Zu dich hab ich gehoffet." f. 45b.
31. "Ich hab der Welt." f. 46b.
32. "Ach! Herr, mich armen Sünder." f. 47b.
33. "Sey Gott getreu." f. 48b.
34. "Auf! mein Geist" (3 voices). f. 49b.
35. "Süsser Christ, du, du bist meine Wonne." f. 51b.
36. "Wohl mir, Jesus, meine freude." f. 52b.
37. "Jesu, meine Freude." f. 53b.
38. "Herr Jesu Christ, du höchstes Gut." f. 54b.
39. "Wen dich unglück thut." f. 55b.
40. "Ach! Gott und Herr." f. 56b.
41. "Sey wohlgemuth." f. 57b.
42. "Ich, ich, bin euer Tröster." f. 58b.
43. "Herr Jesu, deinen Händen" (5 voices). f. 59b.
44. "Liebster Gott, wenn mein Gemuth." f. 60b.
45. "Jesus, meine Zuversicht." f. 62.
46. "O Jesu Christ, meins lebens lust" (? 5 voices). f. 63.
47. "Auf Erden bin ich nur ein gast" (5 voices). f. 63b.
48. "Ach! wie flüchtig." f. 64.
49. "Wie ein Nebel." f. 64b.
50. "Welt, Gute nacht." f. 65.
51. "Ist nicht der Menschen leben." f. 66.
52. "Warumb ist der Mensch erschaffen." f. 68.
53. "Salve, cordis gaudium"; with German version, "Sey gegrüsst ins himmels saal." f. 69b.
54. "Mein Seel, dich freust." f. 70b.
55. "O Jesu, mein hertzes Breütigam." f. 71b.
56. "Nun kom, der Heyden Heylandt." f. 73b.
57. "Auf, auf, die rechte Zeit ist hie." f. 74b.
58. "Ihr lieben Christen, freut euch nun." f. 75b.
59. "Welt Schöpfer." f. 76b.
60. "Gelobet seyst du, Jesu Christ." f. 78b.
61. "Von Himmel hoch da kom ich her." f. 79b.
62. "Puer natus in Bethlehem"; with German version, "Ein kind gebohrn." f. 80b.
63. "In dulci jubilo nun singet." f. 81b.
64. "Wir dancken dir, Herr Jesu Christ." f. 81b.
65. "Von Himmel kam der Engelschaar." f. 82b.
66. "O trautes, liebes, Jesulein." f. 82b.
67. "Frölig soll mein hertze." f. 83b.
68, 69. "Lobt Gott, ihr Christen" (2 tunes). f. 84b.
70. "Das neugeborne Kindelein." f. 85b.
71. "Wir Christen leut." f. 85b.
72. "Das Jesulein soll doch mein Trost." f. 86b.
73. "Ecce quomodo moritur justus" ("Siehe wie zeitlich stirbt"). f. 86b.
74. "Das alte Jahr." f. 87b.
75. "Heut sind die lieben Engelein." f. 88b.
76. "Gott Vatter uns sein Sohn." f. 89b.
77. "Frolock du, Tochter Zion." f. 90b.
78. "Jesu, dein Seel lass heilgen mich." f. 90b.
79. "Es ist gewisslich an der Zeit." f. 91b (see also f. 77b).
80. "Wacht auf, ihr Christen alle." f. 92b.
81. "Nun, Gott lob, es ist vollbracht" (5 voices). f. 93b.
82. "Ein ander suche freude." f. 95b.
83. "Send uns, Herr Christ." f. 95b.
84. "O Herre Gott, in meinen Noth" (5 voices). f. 97b.
85. "So sehr hat Gott die Welt gelibt." f. 98b.
86. "Jesu, leyden, Pein und todt." f. 100.
87. "O Jesu, wie ist dein gestalt." f. 103.
88. "O traurigkeit." f. 104b.

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89. "Eröffnet euch, ihr tränenquellen." f. 105b.
90. "Eröffne dich, mein schwacher mund." f. 107.
91. "Auf, auf, mit freud." f. 108b.
92. "Gott lob, nun setz ich abermahl." f. 110.
93. "Was kümmerstu dich, liebes hertzchen." f. 116.
94. "Wohlauf, mein gantzes Ich." f. 119.
95. "Von Adams Zeiten an." f. 122.
96. "Wir dancken dir, Herr Jesu Christ." f. 123b.
97. "O Gottes Sohn" (3 voices). f. 123b.
98. "O mensch, nun deines lebens." f. 124b.
99. "Wen ich in todes nöthen bin." f. 125b.
100. "Erstanden ist der Herre Christ." f. 126b.
101. "Willkommen sey die fröligkeit." f. 127b.
102. "Christus ist erstanden." f. 128b.
103. "Erschienen ist der herrlich tag." f. 129b.
104. "Christ lag in todes banden." f. 130b.
105. "Früh morgens da die Sonn aufgeth." f. 131b.
106. "Gen himmel aufgefahren ist." f. 132b.
107. "Auf diesen tag bedencken wir." f. 133b.
108. "Gens cuncta voce crebra" ("Lobet den Herren alle"). f. 135.
109. "Spiritus sancti gratia" ("Des heilgen Geistes reiche gnad"). f. 136b.
110. "Kom, Gott, Schöpfer. f. 138.
111. "Dein Trost, Herr Christe" (only 2 parts). f. 139.
112. "O Herre Christ, du Göttlich Feur." f. 139b.
113. "Amen, Gott Vater." f. 139b.
114. "Mihi sacellum cœlicum" ("Mir ist ein christlich Kirchelein"). f. 140b.
115. "O Lux, beata Trinitas" ("Der du bist 3 in Einigkeit"). f. 141b.
116. "Was mag doch diese Welt." f. 142b.
117. "Sag, was hilft alle Welt" (5 voices). f. 143b.
118. "Benedicamus Domino." f. 144b.
119. "Temporis ad punctum." f. 144b.
120. "Dominus, illuminatio mea." f. 145b.
121. "Ach! dass ich hören solte." f. 146b.
122. "Mein hoffnung." f. 148.
123. "In te, Domine, speravi." f. 148.
124. "Commenda Domino vias tuas." f. 148b.
125. "Ego in justitia videbo faciem tuam." f. 149b.
126. "Herr Jesu Christ, mein Trost." f. 150b.
127. "Auff dich allein." f. 151b.
128. "Tu nostros animos." f. 152b.
129. "Felix ille anima" (3 voices). f. 153b.
130. "Te Regem Dominumque canam" (3 voices). f. 153b.
131. "Was mag auf diesen Erden." f. 155b.
132. "Meinen Jesum lass ich nicht" (3 voices). f. 156b.
133. "Alles was in dieser welt." f. 158.
134. "Du Friede fürst." f. 159b.
135. "Unser Leben wäret siebentzig Jahr" (5 voices). f. 160b.
136. "Exultavit cor meum." f. 162b.
137. "Psallite Domino." f. 163b.
138. "Factus est Dominus refugium." f. 164b.
139. "Auf deine Zukunft hoffen wir." f. 165b.
140. "Quis dabit ex Sion salutare." f. 166b.
141. "Quis puer hic novus est." f. 167b.
142. "Gloria in excelsis Deo, pax aurea terris." f. 168b.
143. "Nascitur Emanuel." f. 170b.
144. "Freuet euch, ihr Christen alle." f. 170b.
145. "Was ist hier vor ein Kindelein." f. 171b.
146. "Mir ist, Jesu, der Nahme dein." f. 172b.
147. "Zum lieben, neuen, Jahre." f. 174b.
148. "Vivit ovans Christus"; with second part, "Vor solche grosser Güte." ff. 176b, 186b.
149. "Gott, Vatter, nim mich in dein Hut." f. 177b.

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150. "O Alma, Sancta, Trinitas" ("O Heiligste Dreyfaltigkeit"). f. 178b.
151. "Exultate, justi, in Domino." f. 179b.
152. "Exaudivit Dominus deprecationem meam." f. 180b.
153. "Ewiger Gott, wir bitten dich." f. 181b.
154. "O grosser Gott von Macht." f. 182b.
155. "Verzage nicht du Häufflein klein." f. 184.
156. "Was Gott bescheret." f. 185b.
157. "Jesu, ô du lebensquell" (3 voices). f. 187b.
158. "Was quelet mein hertz" (3 voices). f. 190.
159. "Seelig, ja seelig, wer willich ertreget" (3 voices). f. 191.
160. "Vom tot wieder erstanden ist." f. 194b.
161. "Vespera jam venit." ff. 196b, 195b.
162. "Ach! bleib bey uns." f. 197b.
163. "Wie soll ich dich empfangen." f. 199b.
164. "O Jesu süss, wer dein gedenckt." f. 200b.
165. "O Gott, du Schöpffer." f. 201b.
166. "Ich habe mir die Welt so gross gemachet." f. 202b.
167. "Schmücke dich, ô liebe Seele." f. 204b.
168. "Jesu, quell verlangter Freüden" (Another tune in 2 parts is given at the end). f. 206b.
169. "Nicht so traurig." f. 206b.
170. "Hastu denn, Jesu." f. 211b.
171. "Ach! mein hertz-liebes Jesulein" (5 voices). f. 215b.
172. "Ihr lieben kinder, freuet Euch" (5 voices). f. 217b.
173. "Uns ist ein kind gebohren" (5 voices). f. 218.
174. "Jetzt sprost herfür aus Davids stämmelein" (5 voices). f. 218b.
175. "Freut Euch Zugleich, arme und reich" (5 voices). f. 219b.
176. "O Theures blut" (5 voices). f. 221b.
177. "Welt packe dich." f. 222b.
178. "O wie so gar seelig ist doch der Christ" (5 voices). f. 223b.
179. "Excita, Domine, corda nostra." f. 226b.
180. "Ach! Gott in höchsten throne." f. 227b.
181. "Ach! dass doch möchte kommen." f. 228b.
182. "Jesu, das zarte Kindelein." f. 229b.
183. "Hört, ihr blumenreiche Matten" (only 2 parts are given to the first 12 verses). f. 230b.
184. "Ihr Hirten in Hürden, nun machet euch auf." f. 232b.
185. "Wo hast du dich hin verborgen" (only 2 parts). f. 233b.
186. "Christe, tuus sanguis." f. 236b.
187. "Pro tantis meritis." f. 237b.
188. "Herr Jesu Christ, dein theures blut." f. 238b.
189. "Wohl dem der sich bey Zeit." f. 239b.
190. "Freud über alle freude." f. 242b.
191. "Gewonnen, gewonnen, der Sathanas lieget." f. 245b.
192. "Lasset klag und trauren fahren." "Kilian Metzger." f. 247b.
193. "Jesu, Jesu, meine Freude." f. 288b.
194. "Alle menschen müssen sterben." f. 291b.
195. "O Jesu Christ, dein." f. 292b.

Additional 31033.

See under Harmony (1763).

Additional 32046.

See under Harmony (1777).

Additional 31898.

See under Harmony (18th cent.).

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Additional 34717, ff. 17b–19.

Paper; 18th cent. Folio. See also under Choruses (sacred).

FOUR Chorales for 4 voices, without accompaniment, in score. Anonymous.

1. "Steig auf, mein Dank." f. 17b.
2. "Vater, also leb ich wieder." f. 18.
3. "Halleluja! bringet Ehre." f. 18b.
4. "Wenn ich deine Schöpfung seh." f. 19.

Additional 32047.

See under Harmony (1815).

Additional 32411, ff. 6–7b.

Paper; about 1818 (see below). Oblong octavo. Other portions of the MS. are described under Masses, Secular Canons and Choruses, Harmony, National Music, Opera, Chamber Music, Dance Music, Orchestral Music, *etc.*

CHORALES for 4 voices, in compressed score, written, and apparently harmonized, by Johann Christian Lobe.

1. "Christus, der ist mein Leben." f. 6.
2, 3. "Allein Gott in der Höh' sey Ehr."

Two settings, of which the first is dated 28 Febr. 1818. ff. 6b, 7.

SECTION VII.—CHORUSES.

Harley 978, f. 9b.

Vellum; after 1226. $7\frac{1}{2} \times 5$ in. For a description of the MS., see under Motets.

"DUCE creature, uirgine Marie." Adaptation to French words of the Motet, "Ave gloriosa mater."

Arundel 248, ff. 154b, 155.

Vellum; early 14th cent. $8\frac{1}{2} \times 5\frac{3}{4}$ in. For a further description of the MS., see under Motets.

1. "JESU Cristes milde moder stud biheld her sone o[n] rode" (sequence for 2 voices). f. 154b.
2. "Reine, pleine de ducur": adaptation to French words of the hymn "Salve Virgo" (for 3 voices). f. 155.

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Additional 31438, f. 53.

Paper; after 1660 (f. 75b). Oblong octavo. For a further description of the MS., see under Motets (1553).

"A TOY, mon Dieu" (altus part). By Conradus Syluius.

Sloane 1335, ff. 41–191b *passim*.

Paper; 17th cent. Duodecimo. Said to have been bought at Moscow by Thomas Smith in 1662.

A STICHERARIUM or choral book, in Russian, with a 2nd vocal part added in red ink about the original melodies.

Additional 31434, *passim*.

Paper; 17th cent. Small folio. For a further description of the MS., see under Motets.

COMPOSITIONS for 5 voices, with a figured bass for organ, in parts, by Henry Lawes. Apparently *autograph*.

1. "Sitting by the streames" (Ps. cxxxvii). ff. 1, 14, 26, 38, 50, 62.
2. "Thee and thy wondrous deedes, o Lord" (Ps. ix). ff. 1, 14b, 26b, 38b, 50b, 62.
3. "My Soule, the great God[s] prayses singe" (Ps. civ). ff. 2, 15, 27, 39, 51, 62b.
4. "Splendea qual vivo sole": dialogue between Abraham, Isaac, and the Angel, with 3-part chorus. ff. 6b, 18b, 30b, 42, 55b, 66b.

Additional 30063.

Paper; ff. 346. Late 17th cent., *etc.* Small quarto.

A CHORAL BOOK in Russian, with the hymns, *etc.*, harmonized for 4 voices, in quasi-score; the notes being written in four parallel lines (alternately black and red), without staves. Folios 315–332 appear to have been inserted at a later period.

Additional 28757, ff. 1–35.

Paper; early 18th cent. Oblong duodecimo. The MS. also contains Madrigals.

FIVE psalms for 3 voices, in score, by Claude Le Jeune [1607–1608?].

1. "Dieu nous soit doux." f. 1.
2. "O Seigneur, que de gens." f. 19.
3. "Helas! Seigneur." f. 23b.
4. "Misericorde au pauvre vicieux." f. 29.
5. "J'ay de ma voix à Dieu crié." f. 35.

Additional 34005, ff. 2–17b.

Paper; after 1726 (date of publication). Oblong folio. See also Requiems (late 18th cent).

"NON TI contristi": no. 36 from the *Parafrasi sopra i primi* 50

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Salmi; for 4 voices, in score, by Benedetto Marcello. One short passage has been omitted (see f. 6b). The MS. is in two hands, of which the second, commencing at f. 9b, may possibly be *autograph*. The fragment on f. 41 appears to be in the latter hand.

Additional 32036, f. 3.

Paper; about 1749 (see f. 1). Small folio. The MS. also contains a Madrigal.

"SEIGNEUR, Garde mon droit"; for 3 voices, in score, by Cl[aude] le Jeune.

Additional 5054, ff. 85–88, 162b.

Paper; before 1760. Quarto. For a further description of the MS., see above, p. 68.

THREE PSALMS, for 3 voices, in score, by Claude Le Jeune.

1. "O Seigneur, que des Gens" (from *Cinquante Pseaumes*, 1602). f. 85.
2. "A toy, mon Dieu" (from the same work). f. 86.
3. "Sois ententif, mon peuple" (from *Cinquante Pseaumes*, 1608). f. 87.

Additional 31398, ff. 62–68b.

Paper; about 1761 (f. 61b). Oblong quarto. See also under sacred Madrigals (1759–1761).

"REVEILLEZ vous" (Ps. xxxiii); for 8 voices, in score, by Jean Swelinck (*Pseaumes*, Book ii, 1613).

Printed Book, C. 21. d. 32 (beginning).

Paper; A.D. 1765. Oblong folio. Bound up with some *printed* juvenile pianoforte works of Mozart, presented on the same occasion.

A SHORT SETTING (1 page) of the words "God is our Refuge and strength, a very present help in trouble," from Psalm xlvi; for 4 voices, in score, by [Johann Chrysostom] Wolfgang [Gottlieb] Mozart, by whom it is described as a "chorus." *Autograph*. Written at the age of nine years for, and presented to, the British Museum on the occasion of his visit in July, 1765.

Additional 32173, ff. 142, 145.

Paper; A.D. 1784, *etc.* Oblong folio. See also above, p. 130.

HYMNS for 4 voices, with accompaniments for horns, or trumpets, and a figured bass for organ, in score, by M[ichael] Haydn. *Autograph*.

1. "Erhebt euch, Christen." "Litaneygesang der Heiligsten Dreyfaltigkeit . . . Salzb[urg], den 29 März [1]784." f. 142.
2. "Herr! grosser Gott!" "Te Deum . . . . Salzb[urg], 5 Junii, [1]805." f. 145.

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Additional 32138, ff. 1–344 *passim*.

Paper; about 1785 (see f. 331b). Oblong octavo. The MS. was given to Herr Cantor Stade, jun., by "Musikdirektor" [Ludwig Ernst] Gebhardi of Erfurt (1781–1862). It also contains a secular Chorus, a Grace and part of a Latin Motet, described elsewhere.

"MOTETTE" often ending in a chorale, or an aria, for 4 voices (including occasionally solo voices with chorus), in score. Unaccompanied. Probably collected by George Peter Weimar of Erfurt, who is one of the principal contributors (*? Motetten und Arien*, of which part i was published at Leipsic in 1782).

1. "Herr, ich habe lieb." "Graun." f. 3.
2. "Herr, gehe nicht ins Gericht." Anonymous. f. 5b.
3. "Hilf, Herr." "Homilius." f. 8.
4. "Der Herr ist König." "Rolle." f. 12.
5. "Unendlicher Gott." "Fischer." f. 21.
6. "Lass sich freuen alle." "Hiller." f. 30.
7. "Selig sind die Todten." Anonymous. f. 39b.
8. "Die bestimmten Jahre sind kommen." "Voigtländer." f. 45b.
9. "Lobe den Herrn, meine Seele." "Rust." f. 51b.
10. "Ehre sey Gott in der Höhe." "Rolle." f. 57b.
11. "Fürwahr er trug unsre Krankheit." "Weimar." f. 61b.
12. "Er war der allerverachteste." "Graun." f. 67.
13. "Er ist um unserer Sünde willen." By the same. f. 70.
14. "Aus der Tiefen." "Ernst Bach." f. 75.
15. "Fürchte dich nicht, ich bin der erste." "Doles." f. 80.
16. "Nach dir, Herr, verlanget." By the same. f. 87.
17. "Wer bin ich, Herr." By the same. f. 113b.
18. "Bleiben bei uns." "Standfuss." f. 121.
19. "Kommet, lasset uns anbeten." "Rolle." f. 127b.
20. "Der Herr ist mein Hirte." "Standfuss." f. 133.
21. "Der Engel des Herrn." "Weimar." f. 143b.
22. "Furchte dich nicht, ich bin mit dir." "Doles." f. 147.
23. "Ziehet an die Liebe." By the same. f. 154.
24. "Gott, du bleibest." "Fischer." f. 160b.
25. "Gott, der Herr, ist Sonn und Schild." "Rolle." f. 163.
26. "Die Güte des Herrn." By the same. f. 171b.
27. "Der Herr behüte dich." f. 176b.
28. "Unser Vater." "Homilius." f. 182b.
29. "Siehe, das ist Gottes Lamm." "Weimar." f. 188b.
30. "Machet die Thore weit." By the same. f. 192b.
31. Another setting of no. 30. By the same. f. 197b.
32. "Kom herein, du Gesegneter." By the same. f. 202.
33. "Machet die Thore weit" (different from nos. 30, 31). Anonymous. f. 206b.
34. "Du Tochter Zion." "W[eima]r." f. 211.
35. "Siehe, ich verkundige euch." By the same. f. 218b.
36. "Uns ist ein kind gebohren." By the same. f. 222.
37. "Kündlich Gross ist das Gottselige Geheimniss." "Kayser." f. 225b.
38. "Nichts sol uns scheiden." "W[eima]r." f. 232.
39. "Mir hast du Arbeit gemacht." By the same. f. 236b.
40. "Fürwahr er trug unsre Krankheit." By the same. f. 239b.
41. "Beschliesset einen Rath." By the same. f. 243b.
42. "Lasset uns aufsehen." "Graun." f. 247b.

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43. "Siehe des Herrn Auge." "Homilius." f. 252b.
44. "Ich hatte viel Bekümmerniss." "Fehre." f. 256b.
45. "Sieh, O Mensch auf Gottes Güte." "Homilius." f. 261b.
46. "Erhebt den Herrn." "Tag." *Imperfect* at the end. f. 264b.
47. "Lasset uns freuen." "Graun." f. 266.
48. "Selig sind die zu dem Abendmahl." Anonymous. f. 270b.
49. "Alle eure Sorgen werfet." "Reinhold." f. 273b.
50. "Wie ich zu dir." "Penzel." f. 277b.
51. "Alles Fleisch ist wie Gras." "Hiller." f. 279.
52. "Siehe, das ist Gottes Lam." Anonymous. f. 285.
53. "Der Herr ist nahe." "W[eima]r." f. 290b.
54. "Herr, deinen Leiden." By the same. f. 294.
55. "So gehst du nun." By the same. f. 295b.
56. "O Lamm Gottes." Anonymous. f. 301b.
57. "Tod, wo ist dein Stachel." "W[ei]m[a]r, 1784." f. 304b.
58. "Siehe, es hat überwunden der Löwe," by "Teleman"; with an aria at the end by "W[ei]m[a]r." ff. 307b, 309.
59. "Der Herr ist mein Hirte." "Homilius." f. 310.
60. "Ich schreye mit meiner Stimme." "Neefe." f. 320.
61. "Herr, lehre mich." "Weiske." f. 328b.
62. "Wie bang hat dich mein Lied beweint." By "W[ei]m[a]r, 1785." f. 331b.
63. "Furwahr er trug." By "Bindernagel"; with an aria at the end by "Penzel." ff. 336b, 342.
64. "Der Mensch lebt." "[J. F.] Reichardt." f. 343b.

Additional 12532, ff. 67, 75, 78b, 148.

Paper; 18th cent. Quarto. For a further description of the MS., see under Madrigals.

SACRED compositions, in score, by Cl[aude] Le Jeune, taken (except no. 1) from his *Pseaumes à 3 voix*, book i, 1602.

1. "En Registre sera mise Vne si grande entreprise," for 2 voices. f. 67.
2. "Jusques a quand as estably." The first few bars of the treble only. f. 75.
3. "Qui est-ce qui conversera." f. 78b.
4. "A toy, mon Dieu." f. 148.

Additional 29380, f. 3; 29381, ff. 11, 27b.

Paper; 18th cent. Narrow oblong duodecimo. For a further description of the MSS., see under Madrigals.

PSALMS for 3 voices, in score, by Cl[aude] le Jeune.

29380. Vol. I. "Vouloir m'est pris de mettre en escriture." f. 3.
29381. Vol. II. 1. "Exauce, ô mon Dieu, ma priere." f. 11.
2. "O combien est plaisant." f. 27b.

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Additional 29382–29385, *passim*.

Paper; 18th cent. Narrow oblong duodecimo. For a further description of the MS., see under Motets.

PORTIONS of three psalms, in parts, by Claude Le Jeune.

1. "O combien est plaisant" (à 3). Vol. i, f. 12b; iii, f. 10b; iv, f. 9b.
2. "A Toy, mon Dieu" (à 3). ii, f. 15; iii, f. 14; iv, f. 12b.
3. "Lors seulement ne suivray tes sentiers" (à 2). ii, f. 20b; iii, f. 26b.

Additional 29393–29395, ff. 14b–18 *passim*.

Paper; 18th cent. Oblong duodecimo. The MS. also contains sacred Canons (see p. 123), secular Canons, Catches, Madrigals, and a secular Motet, in the same hand; all described elsewhere.

A COLLECTION of short vocal pieces, most of them for 3 voices, in parts (cantus, medius, bassus), in the hand of John Immyns; including two taken from the second book of Psalms for 3 voices published by Claude Lejeune in 1608.

1. "O Seigneur, que des Gens." i, f. 15; ii, f. 14b; iii, f. 16b.
2. "O Dieu des Armées." i, f. 16b; ii, f. 16; iii, f. 18.

Additional 31407, f. 14.

Paper; 18th cent. Oblong duodecimo. See also under Motets.

"DEBOUT, Seigneur" (Psalm lxxiv); for 4 voices, in score. Anonymous.

Additional 31471, ff. 142, 143.

See above, p. 123, under Canons.

Additional 32433.

Paper; ff. 64. 18th cent. Oblong quarto.

"O d' immensa pietà fonte inesausto"; described at the beginning as "Miserere—A 3. Alto, Tenore, e Basso, Con Viole [and violoncelli]—Musica di Benedetto Marcello—Parafrasi." In a rather later hand is added "di Ascanio Giustiniani, Patrizi Veneti." In score. It is Psalm xxxiv from the *Estro Poetico-Harmonico*, published in 1724–1727.

Additional 34717, ff. 1–17.

Paper; 18th cent. Folio. The MS. also contains some Chorales (see p. 157) and an Oboe Concerto (about 1757), described elsewhere.

FIVE "motetti" for solo voices and 4-part chorus, without accompaniment, in score. Anonymous.

1. "Jauchzet dem Herrn." f. 1.
2. "Gott ist unsre Zuversicht." f. 4b.
3. "Ich dancke dir, Gott." f. 7b.
4. "Gott, dein Weg ist heilig." f. 10b.
5. "Vor dir, O Ewiger." f. 13.

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Additional 24288.

Paper; ff. 114. Late 18th cent. Oblong folio. Bookplate with arms of Charles Hatchett. Afterwards the volume came into the possession of Dr. H. Gauntlett.

PORTIONS of two psalms in Russian, for 4 voices, in score.

1. "Pomiluy mya Bozhe" (Ps. li, in 14 numbers); with symphonies and accompaniments for flute, 3 violas, violoncello, and bass, and a figured bass for organ. "Giuseppe Sarti." f. 1.
2. "Ne otverz i menevo" (Ps. lxxi), "konshchert" without accompaniment. "Berezosky." f. 97.

Additional 27573, *passim*.

Paper; late 18th cent. Oblong octavo.

PSALMS and hymns in the Ladine, or Grisons, dialect, for several voices in parts; taken from German or Swiss collections, mostly of the second half of the 18th cent. Only 3 parts are given, unless the contrary is stated.

1. "Hoatz ais a nus" (4 voices). "Berius" [?F. K. von Baer, fl. 1777]. f. 2.
2. "Quaist di eis bain." Anonymous. f. 4.
3. "Lodo tu saiast." Anonymous. f. 5.
4. "Tuots leidamaing da cor Chiantain." Anonymous. f. 6.
5. "Lais nat un filg" (only 1 part given). "[J. B. ?] d'Lulij." f. 7b.
6. "Dieu, fatscha chia que ch'nus." Anonymous. f. 8.
7. "Chia Christ sco hoatz a coel." Anonymous. f. 9.
8. "Christus, eis per noas grand-pchio." "Muscul." f. 10b.
9. "Christus la Moart ho supero." The same. f. 11b.
10. "O Noebla Chrisstantæd." "Berius." f. 12b.
11. "O Spiert sanctissem." "De Lulij." f. 14.
12. "O Segner, num ar prender." "Berius." f. 15.
13. "Ilg Segner ais mieu bum pastur" (4 voices). "Muscil." f. 16b.
14. "Vid te svoalva lorma mia" (only 1 part). Anonymous. f. 17b.
15. "Ach spoardsch, o Dieu." "De Lulij." f. 18.
16. "Eau m'voalv vi a Dieu." "[J. W. ?] Simlerus." f. 19b.
17. "Mi oarm il Segner loda." "Berius." f. 21.
18. "Sco ziev ouva fraischia gira" (2 voices). Anonymous. f. 22b.
19. "D'allegrezza pur cantain" (only 1 part). Anonymous. f. 23.
20. "In Sion cert vain celebræda," from *Seelen-Musik*. f. 23b.
21. "Da Cormaing lode" (2 voices). Anonymous. f. 25.
22. "Dieu regna taunt." "Simlerus." f. 25b.
23. "Il Segner regna." By the same. f. 27.
24. "Mieu aroef et mia domanda" (only 1 part). Anonymous. f. 28b.
25. "Lode Dieu" (2 voices). Anonymous. f. 29.
26. "Mieu cour eis apino, O Dieu" (only 1 part). By J. P. Sweelinck. f. 30.
27. "Scodun Dieu lod" (only 1 part). "Bachovius" [? J. Kaspar Bachofen]. f. 30b.
28. "Beo et venturaivel" (only 1 part). "De Lulij." f. 31.
29. "Cur chia Dieu turnanttet" (fugue for 4 voices), from *Seelen-musik*. f. 31b.
30. "Quels chi vaun" (fugue for 3 voices). Anonymous. f. 32.
31. "Dieu lode" (2 voices). Anonymous. f. 32b.
32. "Eau voelg te exaltar" (only 1 part). "De Lulij." f. 33.

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33. "Loda l'Segner" (2 voices), from *Seelen-musik*. f. 33b.
34. Another setting (3 voices), from the same. f. 34.
35. "Noas ferm castelg" (2 voices), from the same. f. 34b.
36. "Eau in meis bœngs" (4 voices). Anonymous. f. 35.
37. "O Christ, vair Dieu" (4 voices), from *Seelen-musik*. f. 36.
38. "A tuot alaig" (only 1 part). "De Lulij." f. 37.
39. Another setting (fugue). Anonymous. f. 37b.
40. "In lod da Christ" (fugue), from *Seelen-musik*. f. 38.
41. Another setting (2 voices). "[G. J.] Zollicofer" (fl. 1766). f. 38b.
42. "O oarma mia L'Segner benedescha." Anonymous. f. 39b.
43. "Il Lænch Spiert" (4 voices). "Berius." f. 40.

Of the following ten numbers (44–53), only 1 part is given.

44. "Eau craj in Dieu." "Bachovius." f. 42.
45. "Eau clamm te." Anonymous. f. 42b.
46. "Tres grazch et agiud da noass." Anonymous. f. 43.
47. "Il Segner a mieu Segner." By Sweelinck. f. 43b.
48. "O oarma mia." Anonymous. (Different from no. 42.) f. 44.
49. "Sco ziev ôva fraischia gira." By Sweelinck. f. 44b.
50. "Quel eis zuond venturaivel." Anonymous. f. 45.
51. "Noas Dieu tuot pusant Lode." Anonymous. f. 45b.
52. "Eau am, mieu Dieu." By Sweelinck. f. 46.
53. "Sallegrebain zuond." Anonymous. f. 46b.
54. "Vid te svoalva lorma" (2 voices). Anonymous. f. 47b.
55. "Raig dels Raigs." "[Barthold Heinrich] Bro[c]kes." f. 49.

Additional 32181, ff. 21–22b.

Paper; late 18th cent. Oblong folio. See also Operas (1796, *etc.*).

"Ovunque il guardo io giro": chorus for 4 voices, in score, with separate score for accompaniment of trombones, trumpets, and drums, by F. X. Süssmayr. *Autograph.*

Additional 31581–31584, *passim.*

Paper; 18th–19th cent. Quarto. For settings of the remaining Psalms, see under Duets, Songs, and Trios.

Settings of the greater portion of the first 50 Psalms for solo voices and chorus, with a bass for organ, from the *Estro Poetico-Harmonico. Parafrasi sopra li . . . Salmi,*" published by Benedetto Marcello in 1724–1727. The number of parts in the choruses is generally the same as the number of solo voices, of which, except where the contrary is stated, there are two. The MS. is in 4 volumes and is said to be in the hand of [M.] Luigi [C. Z. S.] Cherubini, from whose grandson, L. Cherubini, it was purchased in 1879 by Julian Marshall.

31581. Vol. I.

1. "Beato l'uom che dietro." f. 2.
2. "Donde cotanto fremito." f. 9.
3. "O Dio, perche." f. 19.
4. "Nell' invocarti." f. 29.
5. "Le voci querule." f. 39.
6. "Signor, quando arde il foco." f. 55.
7. "Or che m'assale." f. 66.

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8. "Quanto di spirto" (à 3). In this, as well as in several other Psalms, the music to which it is intoned by the Spanish or German Jews is given. f. 90.
9. "Mentre io tutta ripongo in Dio" (à 4). f. 123.
10. "Signor, tu dammi aita." f. 133.

31582. Vol. II.

1. "Tu che sai," the melody founded on an ancient Greek Hymn of Dionysius in the Lydian mode, of which the words and notes (in the ancient notation) are given at the beginning. f. 2.
2. "Io sempre t' amerò" (à 3). f. 13.
3. "I cieli immensi" (à 4). f. 52.
4. "Quando, o Rè, cinto sarai" (à 4). f. 68.
5. "Nel tuo potere" (à 4). f. 85.
6. "S' è il Signore mio Pastore." f. 120.
7. "Della terra" (à 3). f. 129.
8. "In mezzo a' tristi affanni." f. 143.
9. "Or che condannami" (à 3). f. 161.

31583. Vol. III.

1. "Il Signor s' è la mia luce" (à 3). f. 2.
2. "O prole nobile" (à 3). f. 33.
3. "Signor, poiche ti piacque." f. 47.
4. "O beati color cui l' opre inique" (à 3). f. 72.
5. "Alme giuste" (à 3). f. 86.
6. "Al Signor in ogni tempo." f. 112.
7. "Sopra i nemici miei" (à 3). f. 124.
8. "L' uomo col opre sue." f. 140.
9. "Non ti contristi" (à 4, with violoncellos and double basses). f. 147.
10. "Signor, quando la fiamma." f. 179.

31584. Vol. IV.

1. "Quando d' ogni più grave e duro affanno." f. 8.
2. "O beato chi pietoso" (à 3). f. 20.
3. "Udir le orecchie nostre" (à 4, with violoncellos and double basses). f. 44.
4. "Dal cor ripieno di celeste fiamma" (à 3). f. 64.
5. "Trà l' aspre e rie miserie." f. 76.
6. "Questa che al ciel s'inalza" (à 3). f. 89.
7. "O genti tutte voi" (à 3). f. 100.
8. "Il grande Iddio" (à 3). f. 112.
9. "O d' immensa pietà fonte" (à 3, with "violette" and violoncellos). f. 124.

Additional 32429, ff. 98b–113b *passim*.

Paper; 18th–19th cent. Oblong octavo. See also under Motets.

Parts (bass, unless the contrary is stated) of the following compositions, the first two of which are anonymous :—

1. "Cantiamo su, cantiamo inni di Gloria al Dio." f. 98b.
2. "O pane del cielo." f. 100.
3. "Sommo ben, mio signor" (contralto and 2 basses). "Fanetti." ff. 101b–104.
4. The same words. "Majer." f. 105.
5. The same words. "Arici." f. 106.
6. "Lodate Maria." f. 112b.

Apparently this and presumably also the two following compositions are by "Giuseppe Pai." (See f. 103b).

7. "Maria, sei gilio." f. 113.
8. "O Madre di Dio." f. 113b.

Additional 31754, ff. 144, 145.

Paper; about 1804 (watermark). Oblong folio. See also above, p. 70.

"O thou great source of every good": so-called "glee" for 4 voices with pianoforte accompaniment, the words by Miss Bowdler, the music by C[harles] W[esley]. *Autograph.* Two unfinished settings.

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Additional 32021, f. 8.

Paper; A.D. 1810. Oblong quarto. See also under Glees (1806–1850).

"O THOU, whose name too often is profan'd": sacred "glee" for 3 voices, in score, by Thomas Miles. *Autograph.*

Additional 32178, ff. 112–138.

Paper; A.D. 1818–1822. Oblong folio. See also under Operas, Songs (sacred and secular), and Pianoforte Solos.

SACRED CHORUSES for 4 voices (unless the contrary is stated), most of them with quartets, in score, by J. G. Schicht. *Autograph.* Nos. 1, 3 and 4 are described as "Mottetti."

1. "Gott ist unser Zuversicht," 25 Aug. 1818. The words by Gellert. f. 112.
2. "Vater, den uns Jesus offenbaret," 25 July, 1822. The words by Witschel. f. 114.
3. "Lobet den Herrn in seinem Heiligthum" (8 voices), June, 1818. f. 118.
4. "Gross ist der Herr," with parts for 3 trombones, in separate score, October, 1821. f. 122.
5. "Wir nahen uns von heisser dankbegier," 5, 6 Nov. 1813. f. 131.

Additional 27574.

Paper; ff. 52. A.D. 1817. Oblong folio.

THE TREBLE part of some Psalms, *etc.*, selected from various Swiss and German collections, by Gian G. Schechi, for the use of Barbla and Chiatrina Secchi of Zutz in the Grisons, in the dialect of which (Ladine) the words are written. Those marked with an asterisk are taken from *Selemusic, i.e. Seelen-musik*, most of them from the first edition, 1694. Of the composers and compilers referred to below, "Sweling" is Jan Pieterszoon Sweelinck; "Smidlin" or "Smitlin," Johann Schmidlin; "Bachofen," Johann Kaspar Bachofen; "Godau" or "Godeaux," Antoine Godeau; "Broquis," probably Barthold Heinrich Brockes; "Solicofar," Kaspar Zollicofer; "Simler," Johann Wilhelm Simler; "Egli," Johann Heinrich Egli; and "Nägeli," Hans Georg Nägeli, who appears to have been connected, either as contributor or editor, with the collection alluded to below as *La Celerine* or *Cellerina.*

1. "Mu Segnar, huossa pur" (à 5). "Sweling." f. 2.
2. "O Segnar, num arprender" (à 4). By the same. f. 2.
3. "Ludde tuots la Diving Ezenza" (à 7). By the same. f. 2b.
4. "Il raig se tain" (à 4). By the same. f. 2b.
5. "Il nar in sieu cour disch" (à 6). By the same. f. 3.
6. "Muvus cus gliers chis dais" (à 5). By the same. f. 3.
7. "Niet malquiter" (à 5). By the same. f. 3b.
8. "Tuorblaz nüvlas d'loarma mia." "Smidlin." f. 3b.
9. "Ach! Gesu, tu glusch." By the same. f. 4b.
10. "Pür taid la mieu areif" (à 4). "Sweling." f. 5.
11. "Vus che sur tearra s'tais" (à 5). By the same. f. 5.
12. "D'tlascha gner." By the same. f. 5b.
13. "Predgain oura." "Andr[eas] Sch[mau?]" and "Bachofen." f. 5b.

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14. "Muond adhé." "Bachofen." f. 6b.
15. "Soo ziev ova fraischa gira" (à 8). "Sweling." f. 7.
16. "O Dieu Etern" (à 3). f. 7.
17. "Tu ch'ins host deres ôs" (à 5). "Sweling." f. 7b.
18. "Chianté a Dieu" (à 4). By the same. f. 7b.
19. "Te ludains Nus, Dieu" (à 4). By the same. f. 8.
20. "Vus peevals voas uraigl a mi" (à 6). By the same. f. 8b.
21. "Mieu areef, O Segnor." Anonymous. f. 8b.
22. "Il Segnor a mieu Segnor cert" (à 6). "Sweling." f. 9.
23. "Gesus bum us muossa." "Andr. Schmau." f. 9b.
24. "Mieu areef, ô Segnor" (à 8). "Sweling." f. 10.
25. "Perchié us host uschć" (à 4). By the same. f. 10b.
*26. "Noassas uraglas jmlegaixen" (à 4). f. 10b.
27. "Da cormaing ludde" (à 6). "Sweling." f. 11.
28. "Eau m'voalv ve a Dieu" (à 6). By the same. f. 11b.
*29. "Pur su chantain." f. 11b.
30. "Nun sé scha." "Bachofen." f. 12b.
31. "Eau am, mieu Dieu" (à 5). "Sweling." f. 13."
32. "O carma mia l'Segnar benedescha." "And[a] Schmau." f. 12.
33. "Gni pür vô tuots" (à 6). "Sweling." f. 13b.
34. "Sinpisse pür." "Bachofen." f. 13b.
35. "Credain pür tuots." "Sweling." f. 14b.
36. "Mieu cour ais appinô" (à 6). By the same. f. 15.
37. "O Raig il Domini." "Peidar Anosé." f. 15.
38. "Chanté da noëv al Segnar" (à 5). "Sweling." f. 15b.
39. "Da cormaing Lude." Anonymous. f. 15b.
40. "Dom victorga." "Bachofen." f. 16.
*41. "Perchiera me." f. 16b.
42. "Tuots vus payaums pür Dieu ludé" (à 6). "Sweling." f. 17.
43. "Tuots Leidamaing da cour chantain." "Gio. Atschel." f. 17.
44. "Vuschi Servis a Dieu" (à 8). "Sweling." f. 17b.
45. Chié sbütamaint hest." "Smitlin." f. 18.
46. "Ils cels gugiend." "Bachofen." f. 18b.
47. "Il Segnar regna" (à 6). "Sweling." f. 19.
48. "Scodun Dieu lod" (à 6). By the same. f. 19b.
49. "O Gesu, tü vest." "Bachofen." f. 20.
50. "Eau tam Segnar." By the same. f. 20b.
51. "O tü Sgrischus." By the same. f. 21.
52. "Sayast tü mieu Spüert." By the same. f. 21b.
53. "Ludô Dieu sai" (à 6). "Sweling." f. 22.
54. "D' las melas ouvras" (à 6). By the same. f. 22b.
55. "O Gesu, chiera vetta." "Bachofen." f. 23.
56. "Chié t' stanglaumtast tü." By the same. f. 23b.
57. "Triumf, victoria." By the same. f. 23b.
58. "O Dieu, ferm in cel de Lôd" (à 8). "Sweling." f. 24.
59. "Cort ch' Israel" (à 5). By the same. f. 24.
60. "Beo et venturaivel." "Godau." f. 24b.
*61. Another tune to the same psalm (violin part). f. 24b.
62. Another (trumpet part). "A. Schmau." f. 24b.
*63. Another. f. 25.
64. Another. "Smithin." f. 25.
65. Another. "Broquis." f. 25.
66, 67. "Lodda l'Segnar carma mia." Two settings. "Ex Gusto." f. 25b.
68, 69. Two other tunes to the same psalm (fugues à 3). "Bachofen." ff. 25b, 26.
*70. Another. f. 26.
71. Another. "Bachofen." f. 26.
72. "Te ludeins nus, Dieu." "Ex Gusto." f. 26b.
73. "Dieu, fatscha chia que nus chantain." By the same. f. 26b.
74. Another (à 4). Anonymous. f. 26b.

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75. Another (à 4). "And[a] Schmau." f. 26b.
76. Another. Anonymous. f. 27.
77. "Chi in Guvan." "Ex Gusto." f. 27.
78. "Sco ziev ova fraischa gira." By the same. f. 27.
79. "O paum d' la vitta." "And[a] Schmau." f. 27b.
80. "L' eis chiosa bain." (New French melody). f. 29.
81. "In lod da Criste." "Godeaux." f. 29.
82. "O Spuert senchischem." "And[a] Schmau." f. 29.
83. "Intraumbe Ills Redschaduors." "Broquis." f. 29b.
84. Another tune to the same psalm, from *Celerine*. f. 29b.
*85. Another. f. 29b.
86. "Chié t' stanglaumtast" (1st part like no. 56). "Bachofen." f. 30.
*87. "Chè chè voul gnèr salv." f. 30b.
*88. Another tune to the same. Partly from *Selemusic* and partly from "Smidlin." f. 30b.
*89–*91. Three other tunes to the same. f. 31.
92. Another. Anonymous. f. 31.
*93. Another. f. 31b.
94. Another. "Solicofar." f. 31b.
95. Another. "Broquis." f. 31b.
*96. Another. f. 31b.
97. Another. "And[a] Schmau." f. 32.
*98, *99. Two others. f. 32.
100. Another. "Schmau." f. 32.
*101. "Talegra cel et tearra." f. 32b.
102. "Il meis cour." "Simler." f. 32b.
103. "Dieu regna." By the same. f. 33.
104. "Mieu cour na chanzum bella meditescha." Anonymous. f. 33.
105. "De dalls maums." Anonymous. f. 33b.
106. "Credain pür tuots." "And[a] Schmau." f. 34.
107. "Mieu Dieu, mieu Dieu." By the same. f. 34.
108. "Vid t' voalva l' oarma." "Bachofan." f. 34b.
109. "Venderdi Sench," from *Celerine Nouv[elle]*. f. 34b.
110. "O Deis, ma vit." "Simler." f. 34b.
111. "O Perdum da mieu zuond." Anonymous. f. 35.
112. "Eauotz ma vusch" (fugue à 2). Anonymous. f. 35.
113. "Muvus glund dal muond." "Broquis." f. 35b.
114. "Dieu, fatscha chia que nus chantain." "Egli." f. 35b.
115. "Eau otz ma vusch. "Ex Gusto." f. 35b.
116. "Muvus cusgliers chis dais." By the same. f. 36.
117, 118. "Halleluya! veilg eau chanter" (2 tunes). "And[a] Schmau." f. 36.
119. "Moart eis la mort," from *L' Celerine*. f. 36b.
120. Another. "Bachofan." f. 36b.
121, 122. "Da vestimainta" (2 tunes). Anonymous. f. 36b.
123. "Ach fò tu cha ta Iustia." Anonymous. f. 37.
124. "Eau clam te" (fugue). "Bachofan." f. 37.
125. "Dieu lodé con devotiun." Anonymous. f. 37b.
126. "O Bap etern." Anonymous. f. 37b.
127. "Chante da nüef al Segner" (à 5). "Sveling." f. 37b.
128. "Te retira." "Bachofen." f. 38.
129, 130. "Sco zieuv ova fraischia." Two settings—both different from no. 78. "Gustus." f. 38b.
131. "Eau na canzum" (à 4). "Sweling." f. 39.
132. "L's Payannis antros sum" (à 5). By the same. f. 39b.
133. "O Dieu, da tempe in tempe" (à 4). By the same. f. 40.
134. "La grazia stessa e l'amur." "Ex Gusto." f. 40.
135. "O poevel mieu baintaid" (à 5). "Sweling." f. 40b.
136. "Dentaunt chia nus sezaivans" (à 5). By the same. f. 41.
137. "Da cour voelg Eau te celebrer" (à 4). By the same. f. 41b.
138. "Loda L' Segner oarma mia" (à 7). By the same. f. 41b.
139. "Dieu ho l' Reginam" (à 6). By the same. f. 42.
140. "Lode pur tuots sün sieu ot thrun" (à 7). By the same. f. 42b.
141. "O Dieu, chi hest l'hundrenscha

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mia" (à 6). By the same. f. 43.
142. "Cante na chanzum nov" (à 4). By the same. f. 43.
143. "Beõ quel in Cussailg cun ills" (à 4). By the same. f. 43b.
144. "Quels chi vaun chesas fabrichand" (à 4). By the same. f. 44.
145. "Beo quel in cusailg cun ils" (à 4). By the same. f. 44.
146. "Oarma mia il Segner benedescha." French air. f. 44b.
147. "O Dieu, oun zel." "Egli." f. 44b.
148. "Seumbod cert dit" (à 4). "Sweling." f. 45.
149. "In oth he veurs ils munts" (à 4). "Sweling." f. 45b.
150. "Tres gratz." f. 46.
151. "Al Segner Dieu pusaunt." French air. f. 46b.
152. "Dieu fatscha chia que ch' nus cantain." "Nägeli." f. 46b.
153, 154. "Beo et venturaivel" (2 tunes). "Schmidlin." f. 47.
155. "Lquel t' hest als puer" (à 6). "Sveling." f. 47b.
156–160. "Da vestimainta naira" (5 tunes), from *Cellerina*. "Nägeli." f. 48.
161, 162. "In lod da Criste" (2 tunes). "Nägeli." f. 48b.
163, 164. "Il Segner a mieu Segner" (2 tunes). By the same. f. 48b.
165. "Dieu ho l' reginam." By the same (?). f. 48b.
166. "In schiura tomba." Anonymous. f. 49.
167. "Gesu Crist ais resüsto." "Nägeli." f. 49b.
168. "Cristanted t' allegra," from *Cellerina*. By the same. f. 49b.
169. "Mort ais la mort," from the same. By the same. f. 50.
170. "Mi 'arm' il Segner loda." By the same (?). f. 50.
171. "Sco ziev' ova fraischia gira." By the same (?). f. 50.
172. "Sco dün Dieu lod." By the same (?). f. 50.

Additional 19569, ff. 34–37.

Paper; about 1819. Oblong folio. See also under Songs (1817–1826).

"LORD, who shall bear that day"; for 4 voices, with pianoforte accompaniment, in score. The words are by Thomas Moore, in whose hand is the second stanza. The music is adapted by Sir John Stevenson from a march by Dr. [William] Boyce.

Additional 14341, f. 27b.

"A DIRGE," by Samuel Wesley. See under Part-songs (before 1843).

Additional 32017, *passim*.

Paper; A.D. 1843. Oblong duodecimo. Presented by Arthur Miles, son of the composer. The same MS. contains also some Part-songs, described elsewhere.

SACRED songs for 3 voices, in score, without accompaniment, by Thomas Miles. *Autograph*. The words are by Dr. Isaac Watts.

1. "My God, who makes the sun to know." f. 1.
2. "Whene'er I take my walks abroad." f. 1b.
3. "Our tongues were made to bless the Lord." f. 3.
4. "And now another day is gone." f. 3b.
5. "Lord, how delightful 'tis to see." f. 4.
6. "This is the day when Christ arose." f. 5b.
7. "Let children that would fear the Lord." f. 6.

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8. "Why should I love my sports." f. 8.
9. "Great God, to thee my voice I raise." f. 8b.
10. "How glorious is our heav'nly king." f. 9.
11. "Hush, my dear, lie still and slumber": a cradle hymn. f. 9b.
12. "I sing th' Almighty pow'r of God." f. 10.
13. "Blest be the wisdom and the pow'r." f. 12b.
14. "Lord, I ascribe it to thy grace." f. 13b.
15. "Great God, with wonder and with praise." f. 14.
16. "The praises of my tongue." f. 14b.
17. "There is a God that reigns above." f. 16.
18. "There is beyond the sky." f. 16b.
19. "Happy the child whose tender years." f. 17.
20. "What bless'd examples do I find." f. 17b.
21. "Almighty God, thy piercing eye." f. 19.
22. "Why should I say 'tis yet too soon." f. 19b.
23. "Angels that high in glory dwell." f. 20b.

Additional 34182, ff. 106–111.

Paper; about 1866 (date of publication). Folio.

INNO DEL PAPA [Pio IX], beginning "Dall' alma Roma sommo Pastore"; for 8 voices, with organ accompaniment, in score, by F. Liszt. *Printed* at Rome in 1866, with *autograph* alterations by the composer. The melody is taken from the "Tu es Petrus" on f. 37 of the same volume (see Oratorios, 1863–1866).

Additional 31903.

Paper; ff. 10. 19th cent. Quarto.

PSALM XXVII, "Gott ist mein Licht"; for a chorus of 4 voices, with solos, in score, by C[arl F. A.] Billert (op. 15). *Autograph.* Dedicated to W. Dankberg (?).

SECTION VIII.—DUETS.

Additional 36881, *passim.*

Vellum; 12th cent. 6¼ × 4¼ in.

Proses, *etc.*, harmonized for 2 voices. See under Miracle-plays.

Additional 16975, ff. 166–192 *passim.*

Vellum; 13th–14th cent. 11⅞ × 8 in. The MS. also contains a Treatise, *etc.*

A HYMNAL of the Abbey of Lire, in Normandy, accompanied throughout by square or diamond-shaped notes, on two staves of 4 or 5

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red lines with the C, C B, or F signatures, containing, among other hymns, the following set for 2 voices, in quasi-score:—"Conditor alme syderum" (f. 166); "Veni, creator spiritus" (f. 188b); and "Ave, maris stella" (f. 192).

Additional 36579, f. 1b.

Vellum; 14th cent. 13 × 8 in.

"[Gloria in excelsis Deo] et in terra pax"; for 2 voices, written on 2 staves of 5 lines each, with square and diamond-shaped black notes.

The page on which the above is written forms the inside of the upper cover of a Chartulary of Selby Abbey, co. York.

Additional 5665, ff. 4b–52 *passim*.

Paper; 15th–16th cent. Large octavo. For a further description of the MS., see under Motets.

Sacred compositions for 2 voices, in parts, written in England. They each end in a refrain, which, unless the contrary is stated, is set for a chorus of 3 voices. Most of them are anonymous.

1. "Syng we to this mery companey." (In J. Stafford Smith's *Musica Antiqua*). f. 4b.
2. "Johannes assecretis divine sophie." f. 5b.
3. "Sonet laus per secula." f. 6b.
4. "Make us meri this new yere." f. 12b.
5. "Salue, sancta parens." f. 13b.
6. "Aue, decus seculi." "Ric. Smert." f. 15b.
7. "Pray for vs that we saued be." f. 22b.
8. "Psallite gaudentes." f. 23b.
9. "Worcepe we this holy day." f. 24b.
10. "Te deum laudamus . . . Syng we to God"; with 2-part chorus. f. 25b.
11. "Letare cantuaria." f. 27b.
12. "Spes mea in deo . . . When maystery." f. 30b.
13. "I pray ȝeu alle with on thoȝt." f. 31b.
14. "Pray for vs, thow prince of pes." f. 88.
15. "Jhesus autem hodie"; with second verse, "There were thre persons and oo lorde." "John Trouluffe" and "Smert." f. 40b.
16. "Clangat tuba martir thomas." f. 41b.
17. "Man asay and axe mercy." f. 42b.
18. "Jhesu, for thy mercy." f. 44b.
19. "The beste song as hit semeth me." f. 45b.
20. "To many a wille have y go." f. 46b.
21. "Pray for us, þ^n^ prince of pes." Different from no. 14. f. 48b.
22. "O blessed lord, fulle of pete"; with 4-part chorus. f. 49b.
23. "The beste rede that I can." f. 50b.
24. "For all cristen saulys pray we." f. 51b.
25. "O blessed lord, how may this be"; for 2 voices, in parts. Anonymous. f. 69b.

Additional 4900, ff. 64b, 65.

Paper; after 1600. Small folio. For a further description of the MS., see under Songs (sacred).

"What man is he that feareth y^e^ Lorde": a composition apparently for 2 treble voices, with lute accompaniment, which is written above

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one of the vocal parts. Nearly three quarters of the leaf have been torn off. Anonymous.

Printed Book, D. 212. c. (vol. i, f. 61b; ii, f. 59).

Paper; after 1613. Small quarto. For a further description of the volumes, see under Motets.

"ICH FREUE mich im Herrn," described as a "concerto"; for 2 voices, with symphonies apparently for 2 strings, in parts, by N. Hennicey (?).

Additional 4388, f. 53b.

Paper; A.D. 1635 (see f. 45). Folio. See also under Songs (1653).

THE FIRST FEW NOTES of the basses to Orlando Gibbons' settings of George Withers' *Hymns and Songs of the Church*, 1622.

Additional 11608, ff. 30b, 31b.

Paper; A.D. 1656–1659. Small folio. See also under Songs (secular).

TWO DUETS, with bass for harpsichord or organ, generally in unison with the vocal bass, in score, by Rich[ard] Deeringe.

1. "Justus cor suum tradidit." f. 30b. | 2. "Ardens est cor meum." f. 31b.

Egerton 2013, ff. 7, 8.

Paper; after 1669 (?). Folio. For a further description of the MS., see under Songs.

THE TREBLE part of what appear to be two duets, the first with an accompaniment for the lute, in tablature; the second with harpsichord accompaniment, in score.

1. "Ardens est cor meum." By Richard Dering, [published posthumously in his *Cantica Sacra*, 1662.] f. 7.
2. "O nomen Jesu." Anonymous. f. 8.

Additional 10338, f. 80b.

Paper; after 1669. Small folio. For a further description of the MS., see under Motets.

"HEU me misera, tulerunt Dominum meum": a Dialogue between Mary Magdalene and the Angels at the Sepulchre (basses, in unison), with a figured bass for organ, in score. By George Jeffreys. *Autograph.*

Additional 29282, ff. 2, 14b, 25.

Paper; after 1669. Small folio. For a further description of the MS., see under Motets.

ANOTHER copy of the same, in parts.

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Additional 22100, f. 115b.

Paper; about 1682. Folio. For a further description of the MS., see above, p. 28.

"THE PASSION," beginning "Enough, my muse, of earthly things"; with a bass, in score. By Dr. Blow.

Harley 1863, ff. 172b–161b (reversed).

Paper; late 17th cent. Oblong octavo. See also under Songs (secular).

"LÆTA dies"; with a figured bass, in score. Anonymous. Apparently in the hand of B. M. Berenclow.

Additional 29291, ff. 54, 55.

Paper; 17th–18th cent. Narrow oblong octavo. For a further description of the MS., see above, p. 123.

[INVOCABO DOMINUM]; for 2 voices, with a figured bass, in score. Anonymous. *Imperfect.* From "Job Strollger's book."

Additional 32137, ff. 139, 189–291b *passim.*

Paper; 17th–18th cent. Duodecimo. For a further description of the MS., see above, p. 153.

SACRED compositions for 2 voices, apparently by Martin Gobelius (f. 1). Unless the contrary is stated, they are unaccompanied.

1. "Dein Trost, Herr Christe." f. 139.
2. "Sey willkommen aus den frommen"; with symphony and ritournelle for 3 strings. f. 189.
3. "Jesus, meine liebes-flamme": aria with figured bass. f. 193.
4. "Jesus, der vor dieser Zeit"; also with figured bass. f. 193b.
5. "Ich komme eingeladen." f. 255.
6. "O welt, ich muss dich lassen." f. 260.
7. "Hertzlich liebe hab' ich dich." f. 262b.
8, 9. "Mitten wir in Leben sind." ff. 267b, 268.
10. "Keinen hat Gott verlassen." f. 273.
11. "Seele, was ist schöners doch." f. 291b.

Additional 22099, f. 17b.

Paper; about 1704–1707. Folio. For a further description of the MS., see under Operas.

"DIALOGO per la B. Virgine. Christiano e Turco," beg. "Ad arma gigantes." By [Giovanni Battista] Bassani.

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Additional 34056, ff. 164–181b.

Paper; A.D. 1709. Oblong folio. For a further description of the MS., see under Songs (secular).

DIALOGUE (Giesu, Maria) beg. "Madre vicina è l' hora"; with violins and a figured bass for harpsichord or organ, in score, by [Antonio] Biffi.

Additional 31491, ff. 125–141b.

Paper; first half of 18th cent. Oblong folio. See also under Duets (secular).

FOUR Duets with a bass (partly figured) for harpsichord or organ, in score. Nos. 2 and 4 are by Gio. Batt[a] Zunica; and probably also the other two, as they are in the same hand and of a similar character.

1. "Se mai pace": motet. f. 125.
2. "Se viue quest' alma." f. 129.
3. "Trionpha (*sic*) victoriæ." f. 134.
4. "Fra gl' orridi silenzi": cantata. f. 138.

Additional 14221, ff. 75–85.

Paper; A.D. 1760 (?). Oblong folio. See also under Operas (2nd half of 18th cent.).

"GIUDICE ingiusto"; with a figured bass for harpsichord or organ, in score: "Duetto tra L' Anima e Gesù-Cristo, con Violino Del . . . Padre D. Alfonso di Liquori Rettor maggiore del santissimo Redentore. A.D. 1760."

Additional 34998, f. 5b.

Paper; about 1774–1775. Oblong folio. See also above, p. 70.

"COME, Lord, from above"; for 2 trebles, with a bass, in score, by Samuel Wesley.

Additional 32173, f. 144.

Paper; 1798. Oblong folio. See also above, p. 130.

"GLORREICHE himmels königin": "Regina cœli lætare"; with a figured bass, in score, in the hand of Johann Michael Haydn, who is evidently the composer of it. It is followed by the first few bars of an "Alleluja," for 2 voices, with horns and figured bass.

Additional 14148, ff. 104–281 *passim*.

Paper; 18th cent. Oblong quarto. See also under sacred Songs (1725–1738).

CANTATAS, *etc.*, for 2 voices, with a figured bass for harpsichord or organ, most of them in parts, by Fran[ces]co Feo.

1. "Figlio d' eterno Padre": Dialogue between Mary Magdalene and St. John. Partly *autograph*. Written for Giuseppe Guerra. ff. 104–110b.
2. "Il Peccato dell' Angeli e'l Peccato dell' Vomo," beg. "Chi mi esilia dal

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Cielo?" Partly *autograph*. ff. 111–130.
3. "La morte del Giusto e del Peccatore," beginning "Importuna e spaventosa." ff. 167–184.
4. "Il Padre del Vangelo e'l Figliuol Prodigo," beg. "Padre pur non so." ff. 201–209b.
5. "Il Giudizio Vniuersale," beg. "Avvezze a inorridirvi." ff. 216–233b.
6. "Il Fine Dell' Vomo," beg. "Su la florida sponda." ff. 234–245.
7. Dialogue between David and Nathan. *Imperfect* at the beginning. *Autograph*. ff. 275–281.

Additional 31497, f. 24b.

Paper; 18th cent. Oblong quarto. See also under Songs.

"O ALL ye nations, O be joyful"; with a figured bass, in score, adapted from the 2-part Madrigal, *Musa, tu vuoi*, by Gio. Carlo Maria Clari, 1747 [1746].

Additional 32160, ff. 52–50b (reversed).

Paper; 18th cent. Oblong folio. See also under String Trios (about 1747).

"AND WITH songs I will celebrate the name of Jehovah": Duet, with a bass, in score. *Unfinished*. Anonymous. Inserted in a volume of original compositions by Dr. Boyce.

Additional 31590.

Paper; ff. 24. Late 18th cent. Oblong folio.

SIX Duets, with figured bass for harpsichord, in score, by Nicola Porpora. There is another copy in Add. 14130 (see below, p. 176).

1. "Crimen Adæ." f. 1b.
2. "Rigate lacrimis facies populi." f. 5.
3. "Mortis causa tu fuisti." f. 8b.
4. "In hoc vexillo crucis." f. 11b.
5. "Tanquam agnus immolatur." f. 16.
6. "Ab imo pectore ede suspiria." f. 20b.

Additional 31819, f. 61.

Paper; late 18th cent. Oblong folio. See also under Hymns.

"YE SAINTS and Servants of the Lord"; with a figured bass. By [John] Travers. Transcribed by R. J. S. Stevens.

Additional 14144, ff. 49–69.

Paper; 18th–19th cent. Folio. See also under Motets.

"TIRZA ED ABEL": cantata, beg. "Già in ciel spunta l' Aurora"; for 2 sopranos, with symphonies and accompaniments for strings, in score, by Niccolò Zingarelli. *Autograph* (?).

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Additional 30953, f. 110b.

Paper; 18th–19th cent. Quarto. See also under Operas.

"THE KING shall rejoice"; with a bass for harpsichord or pianoforte, in score, by Charles Dibdin. *Autograph.*

Additional 31581, 31583, 31584, *passim.*

Paper; 18th–19th cent. Quarto. For a further description of the MSS., see above, p. 164.

PSALMS for 2 voices, with a bass for harpsichord or organ, in score, from the *Estro Poetico-Harmonico*, by Benedetto Marcello.

Vol. I. 1. "Deh! fino a quando o Dio." f. 141.
2. "L' uomo cui cieca passion." f. 151.
Vol. II. "A te, Signor." f. 23.
Vol. III. "Qual anellante cervo." f. 28.

Additional 14130, ff. 71–107.

Paper; early 19th cent. Oblong quarto. The MS. also contains sacred Songs and a Motet, described elsewhere.

"VI DUETTI Del Sig^r^ Niccolò Porpora, Maestro di Cappella Napolitano per la Imperial Cappella di . . . . . Carlo VI. in Vienna," with a figured bass for organ, in score. In the hand of G. Sigismondo.

1. "Crimen Adæ." f. 72.
2. "Rigate lacrimis facies populi." f. 78.
3. "Mortis causa tu fuisti." f. 84.
4. "In hoc vexillo crucis." f. 89.
5. "Tanquam Agnus immolatur." f. 96.
6. "Ab imo pectore ede suspiria." f. 102.

Additional 31821, f. 66.

Paper; early 19th cent. Oblong folio. For a further description of the MS., see above, p. 94.

"DORINDA, weep no more": hymn by Jeremiah Clarke, with a figured bass, in score. Transcribed by R. J. S. Stevens.

Additional 35039, f. 75.

Paper; early 19th cent. Oblong folio. See also above, p. 73.

"YE who the widow's griefs have cheer'd"; with pianoforte or organ accompaniment, in score, by Samuel Wesley. In the hand of R. Glenn, whose signature is at the end.

Additional 36871.

Paper; ff. 34. About 1800. Oblong octavo.

ARRANGEMENTS of English hymn tunes, chiefly for 2 solo voices with chorus. See under Hymns.

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Additional 9077, ff. 14b, 29b.

Paper; about 1832. Oblong folio. For a further description of the MS., see above, p. 105.

SACRED Duets, with organ accompaniment, in score, by Henry Purcell, transcribed from Playford's *Harmonia Sacra*.

1. "Close thine eyes and sleep secure." The words by Charles I. f. 14b.
2. "Awake, awake, ye dead; the Trumpet calls." f. 29b.

Additional 32018, ff. 30b–92 *passim*.

Paper; about 1844–1845 (watermarks). Folio. For a further description of the MS., see under Hymns (1806–1852).

SACRED Duets, with accompaniment for pianoforte (unless the contrary is stated), by Thomas Miles. *Autograph*. The words of nos. 1, 3, 4, and 7 are taken from "[Hon. Baptist W.] Noel's Selection [of Psalms and Hymns, 1838]."

1. "Not in ourselves, O Lord." f. 30b.
2. "O Thou whose tender mercy hears." f. 36.
3. "The years roll round and steal away." f. 41b.
4. "We will not doubt thee, gracious Lord." f. 45b.
5. "Holy Nature, heav'nly fair"; with seraphine or pianoforte accompaniment. f. 54b.
6. "Tell me, my soul." f. 55b.
7. "On thee alone, O God." f. 72.
8. "Pray'r is the soul's sincere desire." f. 78.
9. "With what delight, great God." f. 91b.
10. "The glorious hopes that cheer the just" (duet or trio). f. 92.

Additional 32152, ff. 62–63b.

Paper; 19th cent. Oblong folio. Presented by the composer to Fräulein J. Milders. See also under Litanies.

"BENEDICTUS qui venit"; for 2 tenors with a figured bass, in score, by C. F. Rungenhagen. *Autograph*.

SECTION IX.—GRACES

AS SUNG BEFORE AND AFTER MEALS.

Royal Appendix 31–35, *passim*.

Paper; 16th cent. Oblong octavo. For a further description of the MS., see under Motets.

Two Graces, for 5 voices, in parts, apparently by Derick Gerard.

1. "Pere eternel, qui nous ordonnes." Vols. i–iii, v, f. 29b; iv, f. 27b.
2. "O souverain Pasteur." i–iii, v, f. 36; iv, f. 34.

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Additional 5054, f. 62.

Paper; before 1760. Quarto. For a further description of the MS., see above, p. 68.

"PRIÈRE devant le repas," beg. "O Souverain Pasteur et Maistre"; for 4 voices, in score, by Clemens non Papa.

Additional 11585, ff. 42, 42b.

Paper; before 1782. Oblong quarto. For a description of the MS., see under Motets.

Two Graces (before and after meals), for 4 voices, in score, by Tylman Susato. Taken from the 11th book of his *Chansons à* 4 . . . Anvers, 1549.

1. "O souverain Pasteur et Maistre." f. 42.
2. "Pere eternel, qui vous (*i.e.* nous) ordonnes." f. 42b.

Additional 27645, ff. 6, 6b.

Paper; A.D. 1785. Oblong quarto. See also above, p. .

GRACES before and after meat, for 3 voices, in score, by J. W. Callcott. *Autograph.*

1. "Agimus tibi gratias." f. 6.
2. "Benedic nobis, Domine." f. 6b.

Additional 32138, f. 299b.

Paper; about 1785. Oblong octavo. See also above, p. 160.

"DANK dem Geber"; for 4 voices, in score, without accompaniment, by — Andre.

Additional 30952, f. 87b.

Paper; about 1808 (watermark). Quarto. See also under Operas.

"A LOUD thanksgiving let us pay": Grace after dinner, for 2 voices, with a bass for harpsichord or pianoforte, in score, by Charles Dibdin. *Autograph.*

Additional 14340, ff. 28, 28b.

Paper; A.D. 1813? (see f. 27b). Quarto. See also under Motets (1798–1814).

"BENEDICAMUS Domino" (for 3 solo voices), followed by "Deo Gratias" (for a 2-part chorus), in score, by S[amuel] Wesley.

Additional 32383, f. 94.

Paper; 19th cent. Oblong folio. See also above, p. 113.

"FOR all thy mercies, Lord"; for alto, tenor, and bass, in score, without accompaniment, by M. [afterwards Sir Michael] Costa. *Autograph.*

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SECTION X.—HYMNS

AS SUNG IN THE CHURCH OF ENGLAND.

Royal Appendix 74–76, ff. 6b–24b *passim*.

Paper; A.D. 1547–1548. Large oblong octavo. See also above, p. 1.

METRICAL PSALMS or Hymns, in parts. In three volumes; vol. i containing, unless the contrary is stated, a single triplex part; vol. ii, a contra-tenor part; and vol. iii, a tenor. They are all signed

1. "Jubilate Deo," beg. "All men reioyse and prayse þ^e Lord." i, f. 13b: ii, f. 6b; iii, f. 15b.
2. "Benedicite," beg. "Praise ye þ^e Lorde, his woorkes all." ii, f. 7b (2 contra-tenors); iii, f. 16b (2 tenors). The triplex parts are wanting.
3. "Benedictus," beg. "Praysid be thalmightie lord." i, f. 14; ii, f. 9b; iii, f. 18b.
4. "O lorde, our lord, how marvellous" (Ps. viii). i, f. 15b; ii, f. 12b; iii, f. 20b.
5. "The heuens in ther excellence" (Ps. xix). i, f. 17b; ii, f. 16b; iii, f. 24b.
6. "How long, O lord, wilt me forget" (Ps. xiii). i, f. 19b; ii, f. 14b; iii, f. 22b.
7. "O Lord, whom wilt thou count worthie" (Ps. xv). i, f. 20; ii, f. 18b; iii, f. 26b.

Additional 15166, *passim*.

Paper; probably after 1567 (see below). Oblong octavo. The MS. also contains Anthems (see above, p. 2) and Madrigals (described elsewhere).

THE TREBLE part of a collection of Psalms, *etc.*, apparently written for 4 voices.

The following forty-eight, which are set as Hymns, are by [John] Sheperd; and the words are taken, with slight variations, from the Sternhold and Hopkins version.

1. "The man is blest that hath not gone." f. 1.
2. "Whie did the Gentills frett and fume." f. 2b.
3. "O Lorde, how many doo increase." f. 4.
4. "O God, that art my righteousnes." f. 5b.
5. "Ponder my woordes, O lorde." f. 7b.
6. "Lord, in thie wrath reproue me not." f. 9.
7. "O Lord my God, I put my truste." f. 12.
8. "In earth, O Lord, how wonderfull." f. 14.
9. "O Lord, with all my harte and mynde." f. 15b.
10. "What is the cause that thou, O Lorde." f. 17.
11. "I truste in God; how dare ye then." f. 18.
12. "Helpe, lorde, for good and godlie men." f. 19.
13. "How longe wilt thou forgeat me, lord." f. 20b.
14. "There is no God." f. 21b.
15. "O Lorde, within thie tabernacle." f. 22b.
16. "Lorde, kepe me, for I truste in the." f. 24.
17. "O Lorde, heare oute my right request." f. 25.
18. "The heuens and the firmamente." f. 26b.
19. "In trouble and aduersitie." f. 27b.

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20. "O lord, howe ioyfull is the kinge." f. 28b.
21. "I lifte my harte to the, my god." f. 30.
22. "O Lorde, I calle to the for helpe." f. 32.
23. "Geue to the Lorde, ye potentates." f. 33b.
24. "The man is bleste whose wickednes." f. 34.
25. "I will geue laude and honour both." f. 35b.
26. "The man is bleste that carefull is." f. 36b.
27. "Judge and defend my cause." f. 38.
28. "Our eares haue hard." f. 39.
29. "All people harken and geaue eare." f. 40b.
30. "Howe good is God to such as be." f. 41b.
31. "O God, my God, I watche." f. 42b.
32. "Let God arise and then." f. 44.
33. "Attend, my people, to my lawe." f. 45.
34. "My soule geaueth laude." f. 46b.
35. "In trouble and thrall." f. 47b.
36. "O Lord, that heauen doeste possesse." f. 49.
37. "Blessed art thou that feareste God." f. 50.
38. "All laud and praise with harte and voice." f. 51.
39. "Ye righteous, in the lord reioyce." f. 52b.
40. "Like as the harte doth breath and bray." f. 53b.
41. "Whie doeste thou, tirante, boaste abroade." f. 55.
42. "Whie did the Gentils fret." f. 56.
43. "O Loorde, how manie doo increase." f. 58.
44. "O God, that art my righteouses Lord." f. 59b.
45. "Ponder my wordes, O Lord." f. 61.
46. "I lifte my harte to the." f. 62b.
47. "O lorde, I call to the." f. 64.
48. "The man is bleste whose wickednes." f. 65.

The following nine numbers (49–57) by Tallys are those given at the end of Archbishop Parker's *Whole Psalter*, which, according to a MS. title-page to one of the copies in the library of the British Museum (C. 24. a. 5), was "Imprinted by John Daye, 1567" [but never issued]. The date is omitted in all the known printed copies extant.

49. "Man['s] blest no doubte." f. 67b.
50. "Let God arise in maiestie." f. 67b.
51. "Why fumith in sight y^e^ gentills spight." f. 68.
52. "O come in one to praise the lorde." f. 68b.
53. "Even like y^e^ hunted hinde." f. 68b.
54. "Expende, O Lorde, my plainte." f. 69.
55. "Why bragst in malice hie, O thow." f. 69.
56. "God graunte with grace." f. 69b.
57. "Come, holy Ghost, eternall God." f. 69b.
58. "In God alone is all my trust." "Mundye." f. 72.
59. "O God, my strength and fortitude." By W. Parsons. f. 73b.
60. "Oure eares have harde." Anonymous. (Different from no. 28.) f. 74.
61. "Now Israell may saie." "Roberte Hasiltoune." f. 74b.
62. "Lorde, haue mercie vppon vs sinners." By the same. f. 75.

Additional 33933, ff. 1–48 *passim*.

Paper; about 1575–1578. Octavo. For a further description of the MS., see above, p. 2.

THE CONTRA-TENOR part of the Scottish Psalter of 1566. Several of the leaves have been torn out. Those which remain contain the first

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verses (with hymn-tunes) of the following psalms, canticles, *etc.* The music to the psalms—with two exceptions, noted below—was written in 4 parts by David Peables. It is in the hand of Thomas Wode, vicar of St. Andrews.

1. ["O God, my Strength and Fortitude"]. The beginning is lost. f. 1.
2. "The heauens and the firmament." f. 1.
3. "In trouble and aduersitie." f. 2.
4. "O Lord, how ioyful is y^e^ King." f. 2b.
5. "The Lord is only my support." f. 3.
6. "I lift mine hart to thee, my God." f. 3.
7. "Lord, be my Judge." f. 3b.
8. "Thou art, O Lord, my strength and stay." f. 4.
9. "Giue to the Lord, ye potentates." *Imperfect* at the end. f. 4b.
10. ["Ye righteous, in the Lord rejoice"]. *Imperfect* at the beginning. f. 5.
11. "I will giue laude and honour." f. 5.
12. "Lord, plead [my] cause against my foes." f. 5b.
13. "The wick[ed deed]es of the ill man." f. 6.
14. "Gr[udg]e not to see the wicked men." f. 6b.
15. "The man is blest that carefull is." f. 7.
16. "Jvdge and reuenge my cause, O Lorde." f. 7b.
17. "Ovr eares haue heard." f. 8.
18. "The Lord is our defence and aide." f. 8b.
19. "Let all folke with ioy clape hands." f. 9.
20. "All people, hearken and giue eare." Beginning only. f. 9b.
21. "O Lord, consider my distresse." f. 10.
22. "Why dost thou, tyrant, boast abrod." f. 10b.
23. "Bot is it true, o froward folke." f. 11.
24. "Deliuer me, my God of might." f. 11b.
25. "Regard (o Lord) for I complayne." f. 12.
26. "Althoght my soule hath sharply beine assalted." f. 12b.
27. "Ye men on earth, in God reioyce." f. 13.
28. "Ovr God, that is lord." "Jhone Bughen." f. 13b.
29. "The Lord, my light and health." f. 14.
30. "Let God arise, and then." Beginning only. f. 14b.
31. ["Make haste, O God, to set me] free." First line wanting. f. 15.
32. "My trust, o Lord, in thee." f. 15b.
33. "Lord, giue thy iudgements to the King." f. 16.
34. "Howeuer it be, yet God is good." f. 16b.
35. "In Iury land God is wel knowne." f. 17.
36. "I with my voyce to God do crye." f. 17b.
37. "Attend [my people, to my law]." f. 18.
38. ["O Lor]d, the Gentiles do inuade." f. 18b.
39. ["O Pastor of Israel"]. *Imperfect* at the beginning. f. 19.
40. "To God, our strength." f. 19.
41. "Amid the [press, with men] of might." f. 20.
42. "God, for thy grace." f. 20b.
43. "O Lord, thou loued hast thy land." f. 21.
44. "Lord, bowe thyne eare." f. 21b.
45. "That citie shall ful wel endure." f. 22.
46. "O God of my saluation." f. 22b.
47. "To sing the mercies of the Lord." f. 23.
48. "Whoso with full intent and mynde." f. 23b.
49. "O come, let vs lift vp our voyce." f. 24.
50. "Sing ye with praise unto the Lord." f. 24b.
51. "All poeple, that on earth do dwell." f. 25.
52. "Of mercye and of iudgement bothe." f. 25b.
53. "Lord, to myne humble sute giue eare." f. 26.

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54. "My soule, give laude vnto the Lord." f. 26b.
55. "My soule, praise the Lord." f. 27.
56. "Giue thankes vnto the Lord, our God." f. 28.
57. "O God, beholde, my heart." f. 28b.
58. "In speacheles silence." f. 28b.
59. "The Lord moste high vnto my Lord." f. 29.
60. "With heart I do accorde." f. 29b.
61. "The man is blest that God doth feare." f. 30.
62. "Ye children, which do serue the Lord." f. 30b.
63. "Vhen Israel by Gods addresse." f. 31b.
64. "O Praise the Lord, ye nations all." f. 32.
65. "Giue to the Lord all praise." f. 32b.
66. "Blessed are they that perfect are." f. 33.
67. "In trouble and in thrall." f. 33.
68. "I lift myne eyes to Sion Hill." f. 33b.
69. "I did in heart reioyce." f. 34.
70. "O Lord, that heauen dost possesse." f. 34b.
71. "Now Israel may say." f. 35.
72. "Svche as in God the Lord do trust." f. 35b.
73. "Vhen that the Lord againe." f. 35b.
74. "Except y^e^ Lord the house do make." f. 36b.
75. "Blessed art thou that fearest God." "Jhone Bughen." f. 37.
76. "Of Israel this may now be the song." f. 37b.
77. Lord, to thee I make my mone." f. 38.
78. "Of David, Lord, in mynde recorde." f. 38b.
79. "O how happy a thing it is." f. 39.
80. "Beholde and haue regarde." f. 39b.
81. "Vnto the name of God." f. 39b.
82. "When as we sate in Babilon." f. 40.
83. "Vith my whole heart." f. 40b.
84. "From the peruerse and wicked wight." f. 41.
85. "On thee I call, o Lord." *Imperfect* at the end. f. 41b.
86. ["Give laud unto the Lord."] The beginning wanting. f. 42.
87. "Sing vnto y^e^ Lord, with hearty accord." f. 42.
88. "Yeld vnto God, y^e^ mightie Lord." f. 42.

"Heire endes the Psalmes and fol[loweth certain Canticles]."

89. "Cvm, Holy Ghost, eternall God." *Imperfect* at the end. By Andrew Kemp. f. 42b.
90. ["My soul doth magnify the Lord"]. The beginning wanting. By J. Angus. f. 43.
91. "O Lord, because my harts desire." [By the same]. f. 43.
92. "What man soeuer he be." [By the same]. f. 43b.
93. "[O] Lord, turne not awaye thy face." Anonymous. f. 44.
94. "Harke Israell, and what I saye." Anonymous. f. 45.
95. "Where righteousnes doth say." By A. Kemp. f. 45b.
96. "Att[end my] people and giue eare." By J. Angus. f. 46.
97. "Now suffer me, O Lord." By the same. f. 46b.
98. "Our Father, which in heauen art and makst vs." [By the same]. f. 46b.
99. "Al my beliefe and confidence." [By the same]. f. 47.
100. "Giue peace in these our dayes." [By the same]. f. 47b.
101. ["Preserve us, Lord, by thy] deere worde." *Imperfect* at the beginning. By A. Blackhall. f. 48.

Harley 987.

See under sacred Songs (1586).

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Additional 36526, A, *passim*.

Paper; after 1597. Oblong octavo. For a further description of the MS., see under Madrigals.

TENOR and bass parts of the following compositions :—

1, 2. "Two psalmes." Anonymous. ff. 1, 5.
3. "Preserve us, Lord, by thy dear wourd." By R. Parsons, as harmonized in the Psalter of 1563, *etc.* ff. 2, 8 (top).

Additional 15117, f. 24.

Paper; after 1599. Small folio. See also above, p. 10.

INDEX to *The Psalmes of David in Meter*, published by Richard Allison in 1599. The MS. evidently once contained the psalms themselves, as appears from the inscription on the original cover (f. 25).

Harley 7578, ff. 95b, 103b.

Paper; *temp.* Queen Elizabeth. Oblong octavo. For a further description of the MS., see Partsongs.

SINGLE PART of two hymns, written at, or near, Durham.

1. "I, wofull, wretchyd wight" (for 3 voices, tenor part). f. 95b.
2. "Reioyse, O prysoners" (words only). f. 108b.

Additional 36484, ff. 2b, 54.

Paper; after 1604. Small oblong folio. For a further description of the MS., see under Madrigals.

BASS PART of two Scottish sacred compositions for 4 voices. Anonymous.

1. "Thy mercie will I sing and justice eik." f. 2b.
2. "Who on the highest will depend." f. 54.

Additional 4388, ff. 100b, 101.

Paper; 17th cent. Quarto. See also under Songs.

1. THE BEGINNING of an index to the tunes of the "Psalms in 4 parts" [*i.e. The Whole Book of Psalms*, published by Thomas Este in 1592]. Only the first two are given, namely, the "Veni Creator" and the "Humble sute of a Sinner," by J. Farmer. f. 100b.

2. "Psalme 100," by John Dowland, "Doctor (*sic*) of Musicke." The 4 parts in score, probably from one of Ravenscroft's editions of the Psalter (1621 or 1633). f. 101.

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Additional 17850, ff. 32, 32b.

Paper; early 18th cent. Large folio. The MS. also contains Catches, Instrumental music, *etc.*, described elsewhere; for later additions see under Anthems (above, p. 46).

THREE HYMN-TUNES, without words, written in score on two staves, of which the upper contains the melody, and the lower a figured bass. Apparently in the hand of William Gorton, organist of Greenwich.

1. "The 100 Psalm tune." f. 32.
2. "St. Clements Eastcheip Psl. Tune." f. 32.
3. "St. Martins Orgars Ps. Tune." f. 32b.

Additional 22099, ff. 55, 78.

Paper; about 1704–1707. Folio. For a further description of the MS., see under Operas.

HYMNS, for 3 and four voices, in score.

1. "Awake my soul, awake my eyes"; for 3 voices. Ascribed in the index to "Croft." The name of "Clark" [? Jeremiah] is given at the end of the words of the 2nd verse, probably as that of the transcriber. f. 55.
2. "O all ye [heathen ?]" (Ps. cxvii), in compressed score. Anonymous. f. 78.
3. "All peo[ple that on earth do dwell]" in compressed score. Anonymous. f. 78.

Additional 27932, f. 2.

Paper; after 1762 (being in the same hand as the composition at the top of f. 26b, which was published in 1762). Octavo. See also under Operas (1st half of 18th cent.).

THE MELODIES of the following anonymous hymns:—

1. "Psalm 104" ["My soul, praise the Lord"].
2. "Hymn 1st."
3. "Hymn 15."
4. "Hymn 25."

Additional 27750, ff. 60b, 61b.

Paper; after 1765 (see below). Quarto. For a further description of the MS., see above, p. 66.

TWO HYMNS, in score, by Dr. Thomas Sanders Dupuis, the words being taken "from Mr. [Christopher] Smart's new version [of the Psalms, 1765]." *Autograph.*

1. "Be thou my judge, O Lord of all," with figured bass. f. 60b.
2. "Bless thou the Lord, my soul; how great." f. 61b.

Additional 33568, ff. 5b, 11.

Paper; about 1768 (see f. 1). For a description of the MS., see above, p. 69.

HYMNS, without accompaniment.

1. "The L[or]d my pasture shall prepare: a Pastoral hymn . . . . by Mr. Addison, set to music by Mr. Purcell." Generally attributed to

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Henry Carey. Only the tenor and bass parts. f. 5b.
2. "My soul give laud unto the Lord." "[J. (?)] Smith." Written for 4 voices, of which only the treble and bass are given here. f. 11.

Additional 35040, ff. 10, 26b.

Paper; about 1773. Oblong folio. See also under Pianoforte Solos.

HYMNS, in score.

1. "Psalm cviii, Combe's": melody with bass, in score, without words. f. 10.
2. "A funeral hymn on the P[rincess] D[owager] of Wales," beg. "Faint is my head." For 4 voices. "Dr. Boyce." f. 26b.

Additional 34998, ff. 5, 6, 8, 9, 44, 79.

Paper; about 1774–1775. Oblong folio. See also above, p. 70.

HYMNS, in score, by Samuel Wesley.

1. "Shepherd of souls": the melody with bass. f. 5.
2. "Lord, if with thee part I bear" (for 3 voices). f. 6.
3. "In dreary waste" (for 3 voices). f. 8.
4. "Hark! In the wilderness a cry" (for 3 voices). f. 9.
5. "And now another day is gone": the melody with bass. f. 44.
6. "To God the father, God the son" (for 3 voices). "October the 29th, 1774." f. 44.
7. "God of Almighty love": the melody with bass. f. 79.

Additional 11587, ff. 18, 18b.

Paper; before 1782. Oblong quarto. For a further description of the MS., see above, p. 72.

THREE SETTINGS of the tune known as the "Old 100th," which is supposed to be the composition of Louis Bourgeois, 1551. The last two appear to have been sung to Ps. cxxxiv. Nos. 1 and 2 are in 4 parts, the melody being in the tenor; no. 3 is in 2 parts.

1. "By Dr. [John] Dowland, from Thomas Ravenscroft's Psalms, 2d Edit., 1633," and from the composer's "own notation." ff. 18, 18b.
2. By "Claude Le Jeune." f. 18.
3. By —— "von (?) Müller." f. 18.

Additional 34608, f. 16b (reversed).

Paper; about 1785–1789. Oblong octavo. For a further description of the MS., see above, p. 74.

"BEST instructor": an "inversion of the German hymn" taken from Ps. xix, in the hand of J. Stafford Smith. Melody and bass only.

Additional 27685, ff. 4b, 5b, 6b, 7b.

Paper; after 1792. Small quarto. See also under Dictionaries (1797–1807).

THE HUNDREDTH psalm, for 4 voices, in score, harmonized by John Dowland. In the hand of Dr. John Wall Callcott. The words ["All people that on earth do dwell"] are omitted.

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Additional 14340, ff. 37, 38.

Paper; A.D. 1792, 1798. Quarto. See also under Motets (1798–1814).

Two hymns for 4 voices, in score, by S[amuel] Wesley. *Autograph.*

1. "Thou, Jesu, art our King," 1798. f. 37.
2. "Far above their noblest Songs"; about 1792. f. 38.

Additional 28864, ff. 51–64.

Paper; 18th cent. Small octavo. The first 50 folios of the MS. are occupied by Dr. Isaac Watts' *Psalms of David* (1719) and *Hymns and Spiritual Songs*, in shorthand.

THE MELODY and bass, chiefly in score, of a collection of hymn-tunes, of which the following are the names:—

1–3. "St. Ann's," "St. David's," and "York." f. 51.
4–6. "Windsor," "Hackney or Low Dutch," and "Martyrs." f. 51b.
7, 8. "London, New," and "Worksop." f. 52.
9–11. "Litchfield, New," "Bedford," and "Manchester." f. 52b.
12, 13. "St. George's" and "Wantage." f. 53.
14–16. "Stroudwater," "Cowbridge," and "Wixworth" [*i.e.* Wirksworth]. f. 53b.
17–19. "Walsal," "St. James's," and "Southwell." f. 54.
20–22. "Crowle," "St. Mary's," and "Farnham." f. 54b.
23, 24. "Colchester" and "Walney." f. 55.
25, 26. "Weston Favel" (*sic*) and "Blewberry." f. 55b.
27, 28. "Rochester" and "St. Matthews." f. 56.
29–31. "Old 100," "Winchester," and "Burford." f. 56b.
32, 33. "Wells" and "Angels' Song." f. 57.
34, 35. "Green's 100" and "Islington." f. 57b.
36, 37. "Rochford" and "Brentwood." f. 58.
38, 39. "Babylon Streams" and "Spacious Firmament" (or Kettering). f. 58b.
40. "Ayliff Street." f. 59.
41, 42. "Jenning's 113th" and [the Old] "148." f. 59b.
43. "Bethesda." f. 60.
44, 45. "Old 50th" and "Sutton." f. 60b.
46, 47. "Irish" and another (in F—$\frac{3}{4}$ time). f. 61.
48, 49. "Queen Street" and another (in G—$\frac{3}{4}$ time). f. 61b.
50, 51. "Bramcoate" and "Portugal." f. 62.
52. "Abridge." f. 62b.

Additional 31821, ff. 41b, 42.

Paper; 18th cent. Oblong folio. For a further description of the MS., see above, p. 94.

Two Psalms, with symphonies and accompaniments for horns, *etc.*, by Thomas Cam. *Autograph* (?).

1. "Praise ye the Lord, for it is good," Ps. cxlvii. f. 41b.
2. "Sing ye unto the Lord, our God," Ps. cxlix. f. 42.

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Additional 31819, ff. 52–79 *passim*.

Paper: late 18th cent. Oblong folio. See also above, pp. 118, 149, 175, under Canons, Chants, Duets; and elsewhere.

HYMNS for 4 voices (unless the contrary is stated) with a bass, in score. Nos. 1, 8–16 are in the hand of R. J. S. Stevens.

1. "National Hymn in honour of the Emperor of Germany," beg. "Lord of Heav'n and earth and ocean." "Haydn." f. 52.
2, 3. The melody of two hymns, "Jesus Christ is risen to-day" and "Glory to the[e], my God, this night," with a bass. ff. 63b, 66b.

The four following Hymns (4–7) have notes for the accompaniment added to the tenor part :—

4. "My God, my everlasting hope"; for 6 voices." "Jer. Clarke." f. 68.
5. "When I sûrvey the wondrous cross"; for 3 voices. Anonymous. f. 68b.
6. "With earnest longings." "Lutheran Tune." f. 69.
7. "How sad our state." Anonymous. f. 69b.
8. "All people that on earth do dwell." "The 100th Psalm Tune." Probably harmonized by R. J. S. Stevens. f. 70.
9. "Ye children, which do serve the Lord"; the 113th Psalm. Two versions, followed by the separate vocal parts of the second one. "[T.] Ravenscroft" (from the *Whole Booke of Psalmes*). ff. 71–77.

The six following numbers (10–15) consist of the melody (with figured bass) of *Six Psalm Tunes* in 3 parts, by "Peter Valton" :—

10. "Let all the just." f. 78.
11. "When we our weary limbs." f. 78.
12. "The Lord hath spoke. f. 78.
13. "Of mercy's never failing spring." f. 78b.
14. "When I pour out my soul." f. 78b.
15. "No change of times." f. 78b.
16. "Jesus shall reign" (melody, with bass). Anonymous. f. 79.

Additional 34609, f. 74b.

Paper; late 18th cent. Octavo. For a description of the MS., see above, p. 92.

THE MELODY with figured bass, in score, of a "Mich[s] Hymn; German—1765," being the Old 100th altered into triple time, and set to the words "To God let all y[e] human race."

Printed Book, A. 621, between pages 90 and 91.

Paper; 18th–19th cent. Oblong octavo.

HYMN-TUNES, most of them arranged for 4 voices and in score, inserted immediately before the supplement in the printed copy of *A Collection of Psalm Tunes in three Parts . . . . by Is[aac] Smith.*

1. "Chelsea." Treble, counter-tenor and part of bass (different from the setting on p. 55). p. 90(a).
2. "Cambridge, New" [from S. Major's edition of the above work—1780?]. pp. 90(b), 90(f).

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3. "Derby" or "Darby." By "[C. John ?] Stanley" (different from the tune on p. 120). pp. 90(b), 90(c).
4. "Coventry—out of Cuzen's Collection." In 3 parts. p. 90(c).
5. "Milbank." By "C. Burney." From William Dixon's Collection. p. 90(d).
6. "Swanick." By "Jno. Lucas." pp. 90(d), 90(e).
7. "Milton." By "M. P. King." p. 90(e).
8. "How blest are they who always keep." In 3 parts. By "W[m] Jackson of Exeter." From his *Hymns in three parts* [1770 ?]. pp. 90(f), 90(g).
9. "Lord, hear the voice of my complaint." From the same work. p. 90(h).
10. "Sonnet." Treble and bass. p. 90(j).
11. "Acton." Treble and counter-tenor (different from the tune on p. 37). p. 90(j).
12. "Dorset." In 3 parts. From Major's edition of Smith's Collection. p. 90(k).
13. "Pelham." In 3 parts. From the same work. p. 90(l).
14. "Petersfield." From Dixon's Collection. p. 90(m).
15. "Brampton." By "[John ?] Wainwright." p. 90(n).
16. Tune without name. By "[? Peter von] Winter." p. 90(p).

Additional 31822, ff. 5, 80, 80b.

Paper; early 19th cent. Quarto. For a description of the MS., see above, p. 96.

HYMNS for 4 voices, in compressed score, except no. 1, which consists of the melody with a figured bass.

1. "From lowest depths of woe"; to the tune of "Newbold." By "Tho[s] Killick," adapted (?) "From M[r] Calldecott." In the hand of R. J. S. Stevens. f. 5.
2. "Hear what God, the Lord, hath spoken"; to the tune of "Tantum ergo." f. 80.
3. The tune known as "Spanish chant," without the words. f. 80.
4, 5. Two tunes, called "Russian," without words. ff. 80, 80b.

Additional 36871.

Paper; ff. 34. About 1800. Oblong octavo.

A COLLECTION of hymn-tunes by various composers, mostly English, and many of them anonymous. They were originally bound up with a printed copy of *Sacred Music* by G[abriel] Davis, of Portsea [1800], and as the watermark is 1798, the collection was probably commenced by him in or shortly after the former year. The tunes appear to be arranged for 2 voices, with chorus and symphonies and accompaniments for organ, and sometimes other instruments as well. In score, most of them taken from collections of the second half of the 18th century.

1. "Eton." By "[Zerubbabel] Wyvill." f. 1.
2, 3. "Wakefield" and "Doncaster." By "[William (?)] Dixon." f. 1b.
4. "Orange Street." f. 2b.
5. "Wooburn." By "B[enjamin] Cuzens." f. 2b.
6. "Melchizedech." By "B[enjamin] Milgrove." f. 3b.
7, 8. "Blendworth," beg. "Day of judgment," and "Compassion." f. 4b.
9. "Cranbrook." By "Clark." f. 5b.
10. "Shore Cottage." f. 6.
11. "Denmark, New." f. 6b.

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12. "Egham." f. 7.
13, 14. "Eden," beg. "Come we that"; and "Marlow or M^r [J. (?)] French's 81st." f. 7b.
15. "Dunstable." f. 8b.
16. "Hampton." f. 9.
17. "Resur[r]ection." f. 9b.
18. "Admiration." f. 10b.
19. "Adoration." f. 11b.
20. "Damascus." f. 12b.
21. "Gratitude." f. 13b.
22. "Justification." f. 14.
23, 24. "Burnham" and "Farringdon." f. 14b.
25, 26. "Kimbolton" and "Downham." f. 15b.
27. "Pelham." By "F. Giardini." f. 16b.
28. "Hedley." f. 17.
29, 30. "Jordan" and "Auburn." f. 17b.
31. "Colyers." f. 18b.
32. "Dayspring." f. 19b.
33. "Dependence," beg. "Who is this Fair one." By "[C. W.] Banister." f. 19b.
34. "Nativity," beg. "Hark! the herald Angels sing." By "C[harles Burney." f. 20b.
35. "Messina." By "E[dward] Woodward." f. 21b.
36, 37. "Chichester," by "R[ichard] Cudmore"; and "Bethel," by "C. W. Banister." f. 22b.
38. "Union Street," beg. "Now let our souls on Wings sublime." f. 23b.
39. "Victory." f. 24.
40. "Trumpet," beg. "Let ev'ry mortal ear attend." f. 24b.
41. "Fountain." From the "Rev. J. Griffin's selection." f. 25b.
42. "Anniversary." f. 26.
43. "Cranbook, New." f. 26b.
44. "Tuckers." f. 27b.
45. "Majesty," beg. "Dismiss Us With Thy Blesseing, Lord." By "H[ugh] Bond." From the "Rev. [J.] Griffin's Col[lection]." f. 28b.
46. Another in common time, apparently in C. *Imperfect.* f. 30.
47. "Andantino." By "Hugh Bond." f. 30b.
48, 49. "Canticles," beg. "My soul now arise," by "[C. W.] Banister"; and "Let God be the object." f. 31b.
50. "Sweet Home," beg. "Mid scenes of confusion." f. 32b.

Additional 32013, *passim*; 32014; 32015, 32016, and 32018, *passim*.

Paper; 1806–1852. Oblong quarto and folio. See also under Anthems (above, p. 98), Canons (above, p. 127), Duets (above, p. 177), Services, sacred Songs, sacred Trios, *etc.*

HYMNS, in score, by Thomas Miles. *Autograph.* Many of them do not follow strictly the usual form of the English hymn, the parts being sometimes written independently of each other, and occasionally even solo parts being introduced. Most of them are for 4 voices, and without accompaniment; but in many instances the bass-part has been figured.

The words of the Hymns in vols. i and ii are taken from various collections of metrical psalms, *etc.*, including *Christian Psalmody* [1st edition, 1837], "[Rev. William John] Hall's Ps[alms] and Hy[mns] of the Church" [? an early edition of his *Psa'm and Hymn Tunes*], "[Hon. Baptist Wriothesley] Noel's *Selection [of Psalms and Hymns*, 1838]," "[Rev. William] Goode[*'s An Entire New Version of the . . . Psalms*, 1811, *etc.*]"; and from other works by [Isaac] Watts, Dr. [Philip] Doddridge, Charles and John Wesley, Rev. J[ohn] Newton, [Bishop] Heber, Mrs. [Anne] Steele, [James] Montgomery, *etc.* Those in vol. iii are taken from James Merrick's metrical version of *The Psalms* [1766, *etc.*], and have an accompaniment for organ; those in

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vol. iv were "composed [in 1849–1852] to the version of Tate and Brady"; and those in vol. v are taken from various collections, and are mostly undated and accompanied by pianoforte or organ.

Egerton 2512.

Paper; ff. 8. A.D. 1812, *etc.* Oblong octavo. The MS. appears to have been presented by M. Cooke to J. Stafford Smith, whose name he has written at the beginning.

HYMNS in the hand of Matthew Cooke, "Organist of St. George's Church, Bloomsbury; and formerly one of the children of His Majesty's Chapel Royal." The names of the tunes are added in brackets. Nos. 1–6 are chorales adapted by Cooke from "The Disciples at Emmaus," by Michael Christian Bach, and are written in compressed score with a figured bass; nos. 7–12 consist only of the melody with a figured bass.

1. "How long wilt thou forget me, Lord" (Hamburg). f. 1b.
2. "My soul for help on God relies" (Berlin). f. 2.
3. "To thee, my God and Saviour, I" (Leipsic). f. 2b.
4. "With glory clad" (Halle). f. 3.
5. "O come! loud anthems let us sing" (Dresden). f. 3b.
6. "Thou, Lord, by strictest search hast known" (Zurich). f. 4.
7. "Lord, save me for thy glorious name" (Arundel). "Charles Wesley." f. 4b.
8. "Jehovah reigns; let all the earth" (St. Alban's). By the same. f. 5.
9. "O Lord, my rock" (Hertford). "Samuel Wesley." f. 5b.
10. "He's blest whose sins have pardon gain'd" (Bristol). By the same. f. 6.
11. "Reproach and grief" (Crucifixion). "M. Cooke." f. 6b.
12. "O all ye people, clap your hands" (Oakhampton). By the same. f. 7.
13. "When rising from the bed of Death": described as "an hymn by Addison. The Music Adapted from an Ode to Shakespeare; Composed by the late Mr. Thomas Linley, Junior." With organ accompaniment, in score. f. 7b.

Additional 31239, f. 1b.

Paper; about 1825–1829. Oblong duodecimo. For a description of the MS., see under Harmony.

"FAINT is my head": 4-part Hymn, in score, the melody being in the tenor; the music by Dr. William Boyce, the words by the Rev. C[harles] Wesley.

Additional 31420.

Paper; ff. 63. A.D. 1826. Narrow oblong duodecimo.

"PSALM Tunes," *i.e.* Hymns, collected and copied by R. J. S. Stevens, from T. Ravenscroft's *Book of Psalms*, William Riley's *Parochial Music* (1762), *etc.* The melodies with figured basses.

1. "St. David's." By "Ravenscroft, 1611." f. 4.
2. "Southwell." By "Martin Pierson." f. 4b.
3. "Windsor or Eaton." By "Ravenscroft, 1611" (1621?). f. 5.
4. "Cambridge." By the same. f. 5b.
5. "York." By "John Milton" [senr.]. f. 6.
6. "The 81st Psalm." By "Richard

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Allison." f. 6b.
7. "The 100th Psalm." By "Luther." f. 7b.
8. "Manchester." By "Ravenscroft, 1611" (1621?). f. 8.
9. "The 113th Psalm." By the same. f. 8b.
10. "St. Mary's." Anonymous. f. 9b.
11. "St. Bride's." By "Dr. Howard." f. 10.
12. "The 104th Psalm." By "Dr. Croft." f. 10b.
13. "St. James's." By "Courteville." f. 11.
14. "London, New." By "Dr. Croft." f. 11b.
15. "Canterbury." By "E. Blancks." f. 12.
16. "St. Ann's." By "Dr. Croft." f. 12b.
17. "Bedford." By "William Wheall, M.B." f. 13.
18. "St. Matthew's." By "Dr. Croft." f. 13b.
19. "Angels' Hymn." Anonymous. f. 14b.
20. "St. Clement's, New." By "Dr. Howard." f. 15.
21. "Burford." By "Henry Purcell." f. 15b.
22. "Evangelists." By "Dr. Blow." f. 16.
23. "St. Magnus." By "Jeremiah Clark." f. 16b.
24. "St. Nicholas." Anonymous. f. 17.
25. "St. Gregory's." By "Dr. Croft." f. 17b.
26. "Trinity." By the same. f. 18.
27. "St. Patrick." By "Jeremiah Clarke." f. 18b.
28. "Kingston." By the same. f. 19.
29. "St. Chad's." By "Dr. Nares." f. 19b.
30. "St. Mark." By "Dr. Croft." f. 20.
31. "Eversley." By "Dr. Nares." f. 20b.
32. "Westminster, New." By the same. f. 21.
33. "St. Barnabas." By "John Soaper." f. 21b.
34. "Apostles." By "Dr. Worgan." f. 22.
35. "St. John's." By the same. f. 22b.
36. "Southgate." By "John Soaper." f. 23.
37. "Mecklenburg." By "Samuel Long." f. 23b.
38. "St. Peter's." By the same. f. 24b.
39. "St. Martin's." By "Edmund Gilding." f. 25.
40. "St. Luke's." By "Joseph Baildon." f. 25b.
41. "St. Edmund's." By "Edmund Gilding." f. 26.
42. "Fulham." By "Joseph Baildon." f. 26b.
43. "St. Giles's, New." By "Thomas Wood." f. 27.
44. "St. George's." By the same. f. 27b.
45. "St. Catherine's." By the same. f. 28.
46. "Norfolk." By "Dr. Howard." f. 28b.
47. "St. Pancras." By "Jonathan Battishill." f. 29.
48. "St. Michael." By "Mathew Hussey." f. 29b.
49. "St. Thomas." By "Thomas Wood." f. 30.
50. "St. Clement's." By "Dr. Howard." f. 30b.
51. "Ewel." By "Henry Heron." f. 31.
52. "Winchester." Anonymous. f. 31b.
53. "St. Alphage." By "Matthew Hussey." f. 32.
54. "Yarmouth." Anonymous. f. 32b.
55. "Bexley." Anonymous. f. 33b.
56. "Sheldon." By "Whitton." f. 34.
57. "Islington." Anonymous. f. 34b.
58. "Evening Hymn." Anonymous. f. 35b.
59. "Sutton." Anonymous. f. 36.
60. "Weston Favell." Anonymous. f. 36b.
61. "St. John's." By "Lockhart." f. 37b.
62. "Anniversary" (Psalm cxiii). "Ganthony." f. 38b.
63. "Acton." Anonymous. f. 39b.
64. "Burton." Anonymous. f. 40.
65. "Abingdon." By "Dr. Heighington." f. 40b.
66. "Wareham." By "W. Knapp." f. 41.

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67. "St. Olave." "By Robert Hudson, M.B." f. 41b.
68. "Irish." Anonymous. f. 42.
69. "Great Milton." Anonymous. f. 42b.
70. "St. George's." Anonymous. f. 43b.
71. St. Andrew Undershaft." By "Dr. Worgan." f. 44.
72. "Abridge." By "Isaac Smith." f. 44b.
73. Morning Hymn, beg. "Awake, my Soul." "Brighton 1817." Anonymous. f. 45.
74. One without title. "Brighton, 1817." Anonymous. f. 45b.
75. "Inner Temple." By "John Stanley." f. 46.
76. "St. Clement Danes." By "Thomas Smart." f. 46b.
77. "Funeral Melody." By "Dr. Howard." f. 47.
78. "St. Augustin." By "Joseph Olive." f. 47b.
79. "Westham." By "Dr. Howard." f. 48.
80. "St. Patrick's, New." By "Jonathan Battishill." f. 48b.
81. "St. Luke's, New." By "Joseph Baildon." f. 49.
82. "Southwell, New." By "Samuel Jarvis." f. 49b.
83. "Trentham." By "Jonathan Battishill." f. 50.
84. "St. Bridget, New." By "Dr. Howard." f. 50b.
85. "Middlesex." By the same. f. 51.
86. "Psalm 136, O[ld] Version; or 148 New Version." By "Jonathan Battishill." f. 52.
87. "Cambridge, New." By "Dr. Randall." f. 52b.
88. "Long Measure" [tune]. By "Joseph Olive." f. 53.
89. "Luther's Hymn." By "Martin Luther." f. 53b.
90. "King's Norton." By "Jer. Clarke." f. 54.
91. "Compton." By "Dr. Croft." f. 54b.
92. "Aldermary." By "W. Russell, M.B." f. 55.
93. Morning Hymn, beg. "Awake, my soul." By "F. Barthelemon." f. 55b.
94. "Eltham." By "Green, Junr." f. 56.
95. "St. Sepulchre." By "Selby." f. 56b.
96. "Alhallows." By the same. f. 57.
97. "Deptford." By the same. f. 57b.
98. "St. Bartholomew's." By "Duncalf." f. 58.
99. "St. Helen's." By "Green, Junr." f. 58b.
100. "Richmond." By "Percy." f. 59.
101. "Tunbridge." By "Thomas Smart." f. 59b.
102. "St. Catharine's." By "Moze." f. 60.
103. "St. Bennett's." By "Joseph Olive." f. 60b.
104. "St. George's, New." By "Battishill." f. 61.
105. "St. Margaret's." By "Samuel Long." f. 61b.
106. "St. Stephen's." By the same. f. 62.
107. "Poplar." Anonymous. f. 62b.
108. "St. Saviour's, New." By "Moze." f. 63.
109. "St. Faith's." By "Battishill." f. 63b.

Additional 31421.

Paper; ff. 20. About 1826 (compare Add. 31420). Narrow oblong folio.

HYMNS for 4 voices with figured bass, in score, collected and transcribed by R. J. S. Stevens. The melody of most of them is in the tenor. Most of them are dated "1633," and evidently all are taken from the 2nd edition of Thomas Ravenscroft's *Whole Booke of Psalmes.*

1. "Norwich." By "John Milton." f. 1b.
2. "Oxford." By "Ravenscroft." f. 1b.
3. "Lincoln." By "William Harri-

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son." f. 2.
4. "Peterborough." By "Thomas Ravenscroft." f. 2.
5. "Litchfield." By the same. f. 2b.
6. "Glocester." By "John Tomkins, B.M." f. 2b.
7. "Hereford." By "Thomas Ravenscroft." f. 3.
8. "Low Dutch." By "Edward Blancks." f. 3.
9. "Worcester." By "Thomas Tomkins, M.B." f. 3b.
10. "Bristol." By "Thomas Ravenscroft." f. 3b.
11. "Psalm 14," beg. "There is no God." By "Thoˢ Morley.". f. 4.
12. "Exeter." By "Thoˢ Ravenscroft." f. 4b.
13. "Salisbury." By the same. f. 4b.
14. "Wells" or "Glasenbury." By the same. f. 5.
15. "Ely." By "William Cranfield." f. 5.
16. "Winchester." By "Thoˢ Ravenscroft." f. 5b.
17. "Rochester." By "Richard Allison." f. 5b.
18. "Canterbury." By "John Ward." f. 6.
19. "Wolverhampton." By "Thomas Ravenscroft." f. 6.
20. "York." By "John Milton." f. 6b.
21. "Durham." By "Thomas Ravenscroft." f. 6b.
22. "Carlyle." By the same. f. 7.
23. "Cheshire." By "John Bennet." f. 7.
24. "The King's." By "Thoˢ Ravenscroft." f. 7b.
25. "The Duke's." By the same. f. 7b.
26. "Abby." By the same. f. 8.
27. "Dumferling." By "Thomas Tomkins." f. 8.
28. "Dundee." By "Thomas Ravenscroft." f. 8b.
29. "Glasgow." By the same. f. 8b.
30. "Martyrs." By "Simon Stubbs." f. 9.
31. "Landaff." By "Thomas Ravenscroft." f. 9.
32. "Bangor." By the same. f. 9b.
33. "St. David's." By the same. f. 9b.
34. "Ludlow." By the same. f. 10.
35. "Southwell." By "Martin Pierson." f. 10.
36. "Chichester." By "Thomas Ravenscroft." f. 10b.
37. "Windsor or Eaton." By the same. f. 10b.
38. "London" (? Southwell, New). By the same. f. 11.
39. "Christ's Hospital." By the same. f. 11.
40. "Cambridge." By the same. f. 11b.
41. "French." By "John Dowland." f. 11b.
42. "Proper tune to the 81st Psalm." By "Richard Allison." f. 12.
43. "York." By "Simon Stubbs." f. 12b.
44. "Italian." By "Thomas Ravenscroft." f. 12b.
45. "Manchester." By the same. f. 13.
46. "French." By the same. f. 13.
47. "113th Proper." By the same. f. 13b.
48. "119th Proper." By "Giles Farnaby." f. 14.
49. "148th Proper." By "George Kirby." f. 14b.
50. "Come, Holy Ghost." By "Thoˢ Ravenscroft." f. 14b.
51. "O Lord, of whom I do depend." By "Robert Palmer." f. 15.
52. "O come and let us now rejoice." By "John Farmer." f. 15b.
53. "Our father, which in Heaven art." By the same. f. 16.
54. "Hark, Israel, and what I say" (Ten Commandments). By the same. f. 16b.
55. "My soul doth magnify the Lord." By the same. f. 17.
56. "O Lord, because my heart's desire" (Nunc Dimittis). By "Thomas Ravenscroft." f. 17b.
57. "O Lord, turn not away." By "William Parsons." f. 18.
58. "When righteousness doth say." By "Thomas Ravenscroft." f. 18b.
59. "The man is blest" (Psalm i). By "Thomas Morley." f. 19.
60. "O Lord, how are my foes in-

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creasd" (Psalm iii). By "Ravenscroft." f. 19b.
61. "Lord, in thy wrath" (Psalm vi). By "G. Kirby." f. 20.
62. "O God, my strength and fortitude" (Psalm xviii). By "W^m Cobbold." f. 20b.

Additional 34999, ff. 126–176.

Paper; about 1830-1836 (watermarks). Quarto. For a description of other portions of the MS., see under Anthems (above, p. 98), Cantatas (p. 135), Chants (p. 151); also under Services, Songs (sacred and secular), *etc.*

A COLLECTION of Hymn-tunes, almost all of them in the hand of Samuel Wesley. Nos. 1–8 and 46–75 are in score, with organ accompaniment.

1. "Watson's." f. 126.
2. The melody of "Luther's hymn." f. 126b.
3. "Happy the souls to Jesus joined." f. 127.
4. "My God, the Spring of all my Joys." f. 128.
5, 6. "O for a shout" and "To all the list'ning Tribes." f. 129.
7, 8. "The Lord of Glory" and "O Lord, our Lord." f. 129b.
9. "O thou, to whom our lips are taught"; in compressed score. f. 130.
10. "Awake, my soul, and with the Sun"; in score. f. 131.
11. "No more to Earth's low scenes confined"; in score. f. 132.

The following numbers (12–45) are in compressed score, with interludes for the organ, evidently composed by Samuel Wesley.

12. "Chiswick." f. 133.
13. "Advent Hymn." f. 133b.
14. "Devizes." f. 134.
15. "Miles's lane." f. 134.
16. "Cambridge, New." f. 134b.
17. "Darwell's" or "Darwell." ff. 135–147.
18. "Wareham." f. 135b.
19. "Burford." f. 136.
20. "Mount Ephraim." ff. 137, 138.
21. "St. David's." ff. 137, 139, 149b.
22. "Morning Hymn." ff. 137, 140.
23. "Abingdon." ff. 137b, 141.
24. "Windsor." ff. 137b, 149b.
25. "York." ff. 137b, 142.
26. "London, New." ff. 143, 160.
27. "Oxford." ff. 143, 155.
28. "Newcourt." f. 143b.
29. "Hotham." f. 145.
30. "Carey's." f. 145b.
31. "Irish." f. 146.
32. "Sheldon." f. 146b.
33. "Howard." f. 147b.
34. "Hanover." f. 148.
35. "Bedford." f. 149.
36. "St. Ann's." ff. 149, 156, 158.
37. "Westminster, New." f. 150.
38. "S^t Matthew's." f. 150b.
39. "Portugal." ff. 151b, 176.
40. "Angels Hymn." f. 154.
41. "S^t George's." ff. 156, 157.
42. "Evening Hymn." ff. 156b, 159.
43. "S^t Bride's." ff. 156b, 159.
44. "Islington." f. 159b.
45. "Old 100^th." f. 162.

Of the remaining Hymns, nos. 46–61, 74 and 75 are for 4 voices; the others apparently for contralto and tenor only.

46, 47. In B♭ and G. "L. M." ff. 163, 163b.
48. In D. "C. M." f. 164.
49–51. In C, A, and E♭. "L. M." ff. 164b–165b.
52, 53. In D and A. "S. M." ff. 166, 166b.
54. In F. "L. M." f. 167.

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55. In C. "S. M." f. 167b.
56–62. In G minor, G, C, F, A, B♭, and E. "C. M." ff. 168–171.
63–65. In F, and 2 in G. "C. M." ff. 171b, 172.
66, 67. In D and B♭. "L. M." ff. 172, 172b.
68–73. In F, E♭, C, A, C, and F. "C. M." ff. 173–174b.
74. "Jesus, at thy command," stated by Miss Eliza Wesley to have been written a few days before her father's death, in 1837. f. 175.
75. "From Egypt lately. . . ." Unfinished. f. 175b.

Additional 9073, f. 51b; 9074, f. 34.

Paper; about 1831. Oblong folio. For a further description of the MSS., see above, pp. 104, 105.

Hymn-tunes, in score, apparently by Henry Purcell. Transcribed by Vincent Novello.

1, 2. In C and A. "L. M." Add. 9073, f. 51b.
3. "Burford." Add. 9074, f. 34.

Additional 33568, f. 94b.

Paper; after 1834 (see f. 93b). Quarto. For a description of the MS., see above, p. 69.

Three Hymns, the melody and bass only, apparently arranged as lessons for a beginner on the pianoforte.

1. Tune, described as "Lesson I," without the words.
2. "Guide me, O thou great Jehovah," to the tune of "[Sicilian] Mariners."
3. "When all thy mercies, O my God," to "Arlington."

Additional 35027, f. 3b.

Paper; [A.D. 1836]. Small octavo. See also under Songs (1835).

"The 100th Psalm harmonised . . . . by Thomas Adams," in ridicule of what he considered the "unnatural modulations and extravagant discords" then beginning to be prevalent. In compressed score. *Printed.* From the *Musical World*, 1836.

Additional 14341, ff. 19b, 30b.

Paper; before 1843. Oblong folio. For a further description of the MS., see above, p. 107.

The melody, with figured bass, of four Hymn-tunes by Samuel Wesley.

1. "Hertford," beg. "O Lord my Rock, to thee I cry." f. 19b.
2. "Bristol," beg. "He's blest whose sins have pardon gain'd." "1806." f. 19b.
3. "Supremely good, supremely great." "1807." f. 30b.
4. "When shall the poor." "1807." f. 30b.

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Additional 31855.

Paper; ff. 125. A.D. 1870–1871. Oblong folio.

"THE WHOLE *psalmes in four partes, whiche may be song to al musicall instrumentes . . . . Imprinted at London by John Day . . . .* 1563. Scored by Joseph Warren [from the original parts at Brasenose College]." For a further account of the work, see the preface at the beginning of the present MS. and Grove's *Dictionary of Music and Musicians*," vol. iv, pp. 757–759. In spite of the title, not half of the 150 psalms are included, and there is a large amount of extraneous matter. The parts do not always move together, as is usually the case with the hymns of the Anglican church, and some of the compositions have been described under Anthems (see above, p. 112). The organ part appears to be merely a compressed score of the vocal parts. Only the first verses of the psalms, *etc.*, are set to music.

Additional 35026, ff. 72b, 73b.

Paper; 1870, 1886. Quarto. For a description of the MS., see under Albums (1836–1895).

HYMNS for 4 voices, in compressed score. *Autograph.*

1. "Feniton Court," set to the words, "Lead us, Heavenly Father." By "Edw^{d} J. Hopkins. A memento of Nov^{r} 21, 1886, in the Temple Church." f. 72b.
2. "Celestia," to the words, "Hark! hark my soul." By "S. S. Wesley, 1870." f. 73b.

Additional 34267, C, f. 43.

Paper; 19th cent. Quarto. See also above, p. 152.

"WHEN troubles sore beset my way": hymn for 4 voices. Anonymous.

IMPROPERIA.

See under PASSION MUSIC.

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SECTION XI.—LAMENTATIONS.

HARMONIZED SETTINGS TO LATIN WORDS OF THE WHOLE, OR PART, OF THE PORTIONS OF THE LAMENTATIONS OF JEREMIAH SUNG IN THE ROMAN CHURCH DURING HOLY WEEK.

Additional 32377, ff. 26b, 27, 62b, 69b.

Paper; about 1584. Oblong octavo. See also under Motets.

SINGLE parts (1st contra-tenor, *etc.*) of the following; of which the first three (for 5 voices), and probably also the last, are by Tallis:—

1. "Plorans plorauit." f. 26b.
2. "Incipit lamentacio . . . . Aleph." f. 27.
3. "De lamentacione hieremie . . . . Gimel." f. 52b.
4. "De Lamentatione Jeremie . . . . Beth." f. 69b.

Royal Appendix 12–16, *passim*.

Paper; late 16th cent. Quarto. On the fly-leaf at the beginning of each part is the name of [John, Baron] Lumley (*ob.* 1609).

CANTUS, altus, tenor, bassus, and quintus parts of the Lamentations for Holy Week, the portion for each of the three days being divided into three lessons. Anonymous. At the end of each day there is an "Antiphona ad Benedictus," described under Motets.

Additional 29388–29392, ff. 19b–33 *passim*.

Paper; early 17th cent. Oblong octavo. See also under Motets.

FRAGMENTS of longer works, of which the words are taken from the Lamentations. They are written for 6 voices, of which the cantus part is missing. In parts. Anonymous.

1. "Incipit lamentatio Jeremie." f. 19b.
2. "Jerusalem, conuerte ad dominum." f. 21.
3. "Jod. O vos omnes qui transitis." f. 33.

Additional 34000, f. 14b; 34001, f. 13b; 34002, f. 13b.

Paper; early 17th cent. Oblong octavo. For a further description of the MSS., see under Motets.

"INCIPIT oratio Jeremiæ Prophetæ," followed by "Ægypto dedimus manum," and "Hierusalem conuertere," for 8 voices (1st and 2nd cantus and tenor parts only), probably by G. Gabrieli.

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Additional 17792–17796, ff. 162b–178 *passim*.

Paper; after 1624. Small oblong quarto. For a further list of the contents of the MSS., see above, p. 13.

PORTIONS of the lessons from the book of Lamentations, set for 5 voices, in parts.

1. "Incipit lamentacio Jeremiæ prophetæ . . . Aleph." "Tallis." i, f. 169; ii, iii, f. 174; iv, f. 162b; v, f. 166b.
2. "Heth . . . . ." "[Robert ?] White." i, f. 170b; ii, iii, f. 175b iv, f. 163b; v, f. 167b.

Additional 5059, ff. 71, 77.

Paper; middle of the 18th cent. Quarto. See also under Motets.

TWO motets, for 5 voices, in score, set to a shortened version of the Lamentations, by Thomas Tallys or Tallis.

1. "Incipit lamentatio Hieremiæ." f. 71.
2. "De lamentatione Hieremiæ." f. 77.

Additional 31412.

See under sacred Songs (1798).

Additional 31506, f. 153.

See under sacred Songs (18th cent.).

Additional 31683.

Paper; ff. 104. 18th cent. Oblong quarto.

PORTIONS of the Lamentations, written for voices, with symphonies and accompaniments for oboes or trombe da caccia, horns, and strings, in score, by [Nicolo] Jumelli, *i.e.* Jommelli.

1. "Vau. Et egressus est a Filia Sion"; for treble and alto. f. 1.
2. "Incipit oratio Jeremię"; for solo voices and quartet or chorus. f. 47.

Additional 31684, f. 1.

See under sacred Songs (18th cent.).

Additional 34726, f. 19.

Paper; 18th cent. Quarto. See also under Motets.

"INCIPIT Lamentatio Hieremiæ"; for 5 voices, in score. By Tallis. In the hand of Barrow, a pupil of John Travers. A compressed form of the Lamentations sung during Holy Week.

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Additional 24291, f. 1.

Paper; late 18th cent. Oblong octavo. See also under Misereres.

"LAMENTAZIONE Prima che si canta il Mercoldi [*sic*] Santo," beginning "Incipit Lamentatio Jeremie," for 2 trebles, alto, and tenor, with pianoforte accompaniment, in score, by Gregorio Allegri.

Additional 31486.

See under sacred Songs (late 18th cent.).

Additional 31612, ff. 11, 17, 59.

Paper; late 18th cent. Oblong quarto. See also under Songs (sacred).

HARMONIZED settings of the three following, in score, by Francesco Durante :—

1. "De Lamentatione Jeremiæ" (for 3 voices, with figured bass for organ). f. 11.
2. "Incipit Lamentatio Jeremiæ" (for 2 and 3 voices, with ditto). f. 17.
3. "Incipit Oratio Jeremiæ" (for 4 voices, with strings, *etc.*). f. 59.

Egerton 2450, f. 40b.

Paper; early 19th cent. Oblong octavo. See also under Motets.

"LAMENTAZIONI del Mercoldi (*sic*) Santo," in D minor, for 4 voices, in score. Said here to be by Tomaso Baij, but ascribed in Add. 24291, f. 1 (see above), to Gregorio Allegri.

Additional 14108, ff. 1–76.

Paper; early 19th cent. Oblong quarto. See also under Motets.

"INCIPIT Oratio Jeremiæ Prophetæ"; for 4 voices, with strings and a figured bass for organ, in score, by Francesco Durante.

Additional 14112; 14130.

See under sacred Songs (early 19th cent.).

Egerton 2464, f. 20.

Paper; A.D. 1834. Oblong folio. The MS. also contains a Mass (about 1841), Motets (19th cent.), and secular Songs (1712).

"LAMENTATIONES," beg. "Teth. Manus mulierum." After a few pages comes the "Incipit Lamentatio," followed by the greater part of what is usually sung as the 1st lesson on Thursday in Holy Week. Written for 4 voices, in score, by Carpentras. Scored by Abbate Fortunato Santini, from the parts published by Adriaan Le Roi and Robert Ballard at Paris in 1557, and apparently presented by him to the Rev. E. Goddard.

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Additional 34070, f. 3.

Paper; about 1839 (watermark). Oblong folio. The MS. also contains a Motet, described elsewhere.

A SETTING of one of the Lamentations ["Incipit Lamentatio Hieremiæ"] for 5 voices, in score, without the words. By Thomas Tallys.

Egerton 2457, ff. 2–45b.

Paper; 19th cent. Oblong quarto. See also under Magnificats.

BOOK I of the Lamentations for Holy Week, published by Giovanni Pier Luigi Palestrina, in 1588. They are for 4 voices, except the "Jerusalem convertere," which is for 5 voices. Transcribed, from the copy at the Lateran, by Abbate Santini.

Egerton 2466.

See under sacred Songs (19th cent.).

SECTION XII.—LITANIES

AS SUNG IN THE ROMAN CHURCH.

I. LITANIES OF THE VIRGIN MARY, consisting, unless the contrary is stated, of "Kyrie . . . Sancta Maria" and "Agnus Dei."

II. LITANIES OF THE NAME OF JESUS.

III. LITANIES OF THE VENERABLE SACRAMENT.

LITANIES. I.

Harley 4899, ff. 35–38.

Paper; about 1697. Folio. See also under Masses.

"OFFICIUM B. V. Mariæ musicis aptatum concentibus a Joanne Baptista Bassano," beg. with the "Kyrie . . . Christe, audi nos"; for 4 voices, with strings, in score. Incomplete at the end.

Additional 14107, ff. 171–196b.

Paper; A.D. 1750. Oblong quarto. See also under Motets (1731).

LITANY in F minor, for 4 voices, with symphony and accompaniments for strings, and a figured bass for organ [by Francesco Durante]. *Autograph.*

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Additional 14111, ff. 85, 102.

Paper; A.D. 1750 (?), *etc.* Quarto. See also under Motets (18th cent.).

ORGAN and 1st violin part (and, in no. 2, the 4 vocal parts also) of the following "Litanie" by Francesco Durante:—

1. In F minor. (For the original score, see Add. 14107, f. 171). f. 85.
2. In A minor (see Add. 14108, f. 77). In the hand of Durante's pupil, Carmine Speranza. f. 102.

Additional 5054, f. 110.

Paper; before 1760. Quarto. For a further description of the MS., see above, p. 68.

"LETANIE B. Mariæ Virginis," beg. with the "Kyrie . . . Christe audi nos" and ending with the "Agnus Dei"; for 5 voices, with figured bass for the organ, in score, by Francisco Foggia (op. 4).

Additional 14201, ff. 62–71b.

Paper; A.D. 1786–1787. Large quarto. See also under Motets.

A SHORT LITANY, beg. with the "Kyrie . . . Christe audi nos" and ending with the "Agnus Dei"; written for 4 choirs of 4 voices each, with figured bass, in score, by Erasmo di Bartolo, "detto P. Raimo."

Additional 14105, ff. 77, 178.

Paper; 18th cent. Oblong quarto. The MS. contains also a Mass (18th cent.), and some Motets (1743), described elsewhere.

TWO LITANIES, in G minor, and E minor; for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Francesco Durante, the first of them *autograph.*

Additional 14106, ff. 154–173b.

Paper; 18th cent. Oblong quarto. See also under Masses (1749).

LITANY in E minor; for treble and alto, with accompaniments for strings, and a figured bass for organ, in score and in parts, by [Francesco] Durante. *Autograph.*

Additional 31614, ff. 57–74.

Paper; 18th cent. Oblong quarto. See also under Masses.

"LITANIE DELLA B. V[IRGINE]"; for 4 voices, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Giambattista Fenoglio. *Autograph.*

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Additional 14179, ff. 87–155b.

Paper; late 18th cent. Oblong quarto. The MS. also contains an Oratorio by Hasse, described elsewhere.

"KYRIE . . . Sancta Maria," "Agnus Dei," and "Sub tuum præsidium"; for 4 voices, with symphonies and accompaniments for trumpets, trombones, and strings, in score, by Giovanni Andolfo (*sic*) Hasse "d[ett]o il Sassone."

Additional 32393, ff. 1–14b.

Paper; late 18th cent. Oblong folio. From the library of Otto Jahn. See also under Motets.

LITANY in A minor; for 4 voices, with accompaniments for strings and a figured bass for organ, in score, by Francesco Feo.

Additional 14161, ff. 210–230.

Paper; 18th–19th cent. Oblong quarto. See also under Magnificats (1809).

LITANY for 4 voices with figured bass for organ, in score, with a set of vocal parts. Supposed to be by Nicola Fago.

Additional 14108, ff. 77–106.

Paper; early 19th cent. Oblong quarto. See also under Motets.

LITANY in A minor; for 4 voices, with strings and a figured bass for organ, by Francesco Durante.

Additional 32184, ff. 15–44.

Paper; early 19th cent. Oblong folio. See also under Motets (1805–1806).

"LITANIÆ B.V.M. Lauretanæ," in A minor; for 4 voices, with flutes, oboes, clarinets, horns, trumpets, bassoons, and strings, and a figured bass for organ, in score. By J. N. Hummel. *Autograph.* Some German words, beg. "Vater im Himmel, huldreich und milde," have been written over the Latin text.

Additional 31526, ff. 3–27.

Paper; after 1810 (watermark). Oblong folio. See also under Motets (after 1825).

"LETANIE della B[eat]a V[ergin]e," in G minor; for 4 voices, with accompaniments for strings, in score, by Francesco Durante.

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Additional 34607, ff. 29, 202b, *etc.*

Paper; A.D. 1855. Oblong folio. For a further description of the MS., see under Motets.

"LITANIÆ B[ea]tæ Virginis," in F, in parts.

1. "Kirie . . . . Sancta Maria" (4 voices). "Felix Anerio." ff. 29, 62, 95, 127b.

2. "Kirie . . . . Santa Maria" and "Agnus Dei" (3 voices?). Anonymous. ff. 202b, 209, 215.

Additional 32152, ff. 25–58.

Paper; 19th cent. Oblong folio. The MS. also contains a Magnificat and a Motet (late 18th cent.); and a sacred Duet (19th cent.).

"LYTANIÆ Lauretanee"; for 4 voices, with accompaniments for strings and a figured bass for organ, in score, by Leopoldo Mozart.

LITANIES. II.

Additional 32073, ff. 159, 165.

Paper; 18th cent. Folio. See also under sacred Cantatas (18th–19th cent.).

Two short "Litanie del santo nome di Giesù," consisting of "Kyrie eleison . . . Jesu exaudi nos"; for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets or horns and strings, and a figured bass for organ, in score, by Ceslaus Wanjura, 1731. *Autograph* (?).

1. In E. f. 159.

2. In B♭. f. 165.

LITANIES. III.

Additional 32401, ff. 118–167b.

Paper; A.D. 1861. Oblong folio. The MS. also contains an Oratorio, described elsewhere.

"LYTANIÆ DE VENERABILI SACRAM[ENTO]," consisting of "Kyrie . . . Panis vivus" and "Agnus Dei"; for 4 voices with symphonies and accompaniments for oboes, flutes, horns, trumpets, trombones, drums, and strings, and a figured bass for organ, in full score, by Gaetano Adlgasser. Transcribed at Salzburg, where the composer was court-organist, by F. H. . . . .

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SECTION XIII.—MADRIGALS.

Additional 29987, f. 37b.

Vellum; 15th–16th cent. Quarto. See also under secular Madrigals.

"CANTANO gli angioletti Santus," *etc.*; apparently for 2 voices, in parts, by an anonymous Italian composer.

Royal Appendix 58, f. 23.

Paper; early 16th cent. Oblong octavo. See also under Madrigals (secular).

"Now marcy, Jhesus": the tenor part, apparently of a composition for several voices. Anonymous.

Additional 31398, ff. 38–51.

Paper; A.D. 1759–1761. Oblong quarto. See also above, p. 67; and under Motets (1759), secular Madrigals (1761), and Songs (after 1760).

SEVEN of the *Madrigali Spirituali*, Bk. ii, by Giovanni Pietro Luigi Palestrina, for 5 voices, in score (1594). The whole volume was transcribed by W. C[ole] in 1759–1761.

1. "Figlio Immortale." f. 39.
2. "Hór tu sol." f. 41.
3. "E se il pensier." f. 43.
4. "Se amarissimo." f. 44b.
5. "E se nel foco." f. 46.
6. "Vello di Gedeon." f. 48.
7. "Regina delle Vergini." f. 49b.

Additional 5039, ff. 66.

Paper; before 1760 (see below). Quarto.

A SCORE of the complete work from which the preceding madrigals are taken. In the hand of Henry Needler (d. 1760).

Additional 5054, f. 162b.

Paper; before 1760. Quarto. For a further description of the contents of the MS., see above, p. 68.

"CITTA di Dio"; for 5 voices, in score, from the same work, by Palestrina. In the same hand.

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Additional 31408.

Paper; ff. 44. 18th cent. Oblong folio. Bookplates of Thomas Bever, LL.D., 1787; and of William Charlton Frampton.

ANOTHER score of the complete work from which the preceding madrigal is taken. Said to be transcribed by Henry Needler, but does not resemble the copy by him in Add. 5039 (see above, p. 204).

Additional 31441, ff. 96b–98.

Paper; 18th cent. Oblong quarto. For a further description of the MS., see under Motets.

"SIGNOR, non mi riprender," described as "Il primo Sonetto Penitentiale a 6 voci di Giovanni Croce." In score.

Additional 31397, ff. 35b–98.

Paper; 18th–19th cent. Oblong quarto. The MS. also contains Motets described elsewhere.

ANOTHER score of the *Madrigali Spirituali a cinque voci*, Bk. ii, by Palestrina. The first lines of the compositions in this MS., and of those in the preceding MSS. of the same work, are given in the Index to the present Catalogue.

SECTION XIV.—MAGNIFICAT.

MUSICAL SETTINGS OF THE LATIN WORDS, AS SUNG IN THE ROMAN CHURCH.

Lansdowne 462, f. 152.

Vellum; early 16th cent. Folio. See also under Masses.

ALTO part of a "Magnificat," beg. "Exultauit spiritus meus in deo salutari meo." A composition by [John] Dunstaple, *i.e.* Dunstable, immediately precedes it. Forms the fly-leaf at the end of a 15th-century Sarum Gradual.

Royal Appendix 56, ff. 22b–28b.

Paper; 16th cent. Oblong octavo. For other contents, see under Te Deum, Organ Solos, and Treatises.

THE PLAINSONG of some settings of the "Magnificat" in each of the 8 ecclesiastical tones, each of them ending with a pneuma (or coda) in its proper tone. Anonymous.

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Additional 17802–17805, ff. 187–219b *passim*.

Paper; late 16th cent. Octavo. For a further description of the MS., see under Motets.

SETTINGS of the "Magnificat" in Latin, for 4 voices, in parts, by the following composers:—

1. "[W. (?)] Mundy." Vol. i, f. 204; ii, f. 208; iii, f. 198; iv, f. 187.
2. "[T.] Talles." i, f. 206b; ii, f. 206; iii, f. 200; iv, f. 189.
3. "[J.] Sheperd." i, f. 210; ii, f. 209; iii, f. 203b; iv, f. 192.
4. "[J.] Tauerner." i, f. 213; ii, f. 212; iii, f. 206b; iv, f. 195.
5. "Stenings" or "Stonings." i, f. 216b; ii, f. 215; iii, f. 208b; iv, f. 198.

Additional 18936–18939 (i, ii, iv, f. 45; iii, f. 27).

Paper; after 1612. Oblong octavo. For a further description of the MS., see under Masses.

"SICUT loquutus"; from a "Magnificat," apparently for 5 voices, in parts, by R. (?) Parsons.

Printed Book, D. 212. c. (vol. i, f. 58b; ii, f. 56b; iii, f. 65b).

Paper; after 1613. Small quarto. For a further description, see under Motets.

"MAGNIFICAT" with "Gloria Patri," in G minor; for 4 voices, by Jacobus Morus Viadana. Altus, tenor, and bassus parts only.

Additional 34898, f. 35b.

Paper; about 1628. Small folio. See also under Masses.

"MAGNIFICAT" without accompaniment; for 4 voices, in score. Anonymous.

Additional 31485.

Paper; ff. 27. 17th–18th cent. Small quarto. Belonged successively to John Keeble, organist of St. George's, Hanover Square; his daughter, Mrs. Hamilton; Dr. Thomas Beever (bookplate, 1787); C. B. Wollaston, 1798; and William Charlton Frampton (bookplate).

"MAGNIFICAT" with "Gloria Patri," in G minor; for 4 solo voices and 4-part chorus (generally in unison with the solos), interspersed with treble solos, with a figured bass for organ, in score, by Collona [*i.e.* G. P. Colonna].

Additional 14191, ff. 125–137.

Paper; early 18th cent. Oblong quarto. See also under Motets (1757).

"MAGNIFICAT a 8 voci [divided into 2 choirs] in canone all' Vnisono . . . con Instrumenti ad libitum," in score, by Domenico

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Zanatta. Dedicated to Padre Giacinto Rubesti, of S. Domenico Maggiore, Naples. Apparently *autograph*.

Additional 14128, ff. 1–39.

Paper; A.D. 1742. Folio. See also under Motets.

"MAGNIFICAT" with "Gloria Patri" in G minor; for solo voices and 2 choirs of 5 and 4 voices, with symphonies and accompaniments for strings and figured basses for organ, in score, composed by Nicola Porpora in 1742, for the "Pietà" at Venice, of which he was then chorus-master. *Autograph*.

Additional 14188, f. 192.

Paper; about 1745 (see below). Quarto. See also under Motets (1752).

"MAGNIFICAT"; for 4 voices with violins and organ, in parts, by Francesco Mancini or Magini (see f. 198). The figured bass for the organ is probably *autograph*. The parts are in several hands, those named being — Quercio, 1745 (f. 201), and D. Mauro (f. 202b). The names of most of the (original?) singers are also given, namely, Giouannino, Germano, and Palleschi; and of the violinists, Derck and Cane (?) minor.

Additional 14101, ff. 137–159.

Paper; A.D. 1752. Folio. See also under Motets (1753).

"MAGNIFICAT" with "Gloria Patri"; for 5 solo voices and 3-part chorus, with accompaniments for strings, and a figured bass for organ, in score, by [Francesco] Durante. *Autograph*.

Additional 11584, f. 10.

Paper; before 1782. Oblong quarto. For a further description of the MS., see under Motets.

"DEPOSUIT potentes"; for 3 voices, scored by Dr. Charles Burney from the "Magnificat" in the second tone by Palestrina.

Additional 14104, ff. 208–219.

Paper; 18th cent. Large octavo. See also under Motets (1751).

CANTO, alto, tenor and bass chorus parts, and 1st and 2nd violin and violoncello parts, of a "Magnificat" in A minor, by F. Durante, in the hand of his pupil, Carmine Speranza.

Additional 24298, ff. 182–199b.

Paper; 18th cent. Oblong quarto.

"MAGNIFICAT" with "Gloria Patri," in B♭; for 4 voices, with accompaniments for strings, in score, presumably by Giuseppe Valente, some of whose Motets (*q.v.*) occupy the preceding portion of the MS.

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Additional 24300, ff. 98–137.

Paper; 18th cent. Oblong quarto. The MS. also contains Motets.

"MAGNIFICAT" in A minor, with "Gloria Patri" in F; for 4 voices, with accompaniments for horns, oboes, and strings, and a figured bass for organ, in score, by Giuseppe Valente. Different from the setting in the preceding MS., Add. 24298.

Additional 29483, ff. 1–16b.

Paper; 18th cent. Oblong quarto. See also under Motets.

"MAGNIFICAT" in D; for 4 voices, with symphonies and accompaniments for horns and strings and a figured bass for organ, in score, by Giambattista Fenoglio. *Autograph.* Ends with an elaborate "Gloria Patri."

Additional 31310, ff. 1–20.

Paper; 18th cent. Oblong folio. For other contents see above, p. 132, and elsewhere.

"MAGNIFICAT" with "Gloria Patri," in F; for 2 choirs of 4 voices each, with accompaniments for 2 orchestras, consisting of trumpets, oboes, and strings, in score, by [G. A.] Fioroni. Apparently *autograph.*

Additional 31474, ff. 1–38b.

Paper; 18th cent. Oblong folio. The MS. belonged at one time to Robert Cooke, the composer (1768–1814), and afterwards to Joseph Warren. Contains also Motets (1698).

"MAGNIFICAT" with "Gloria Patri," in G; for 4 voices, with accompaniments for strings and a figured bass for organ, in score, here attributed to Carissimi, but probably by a much later composer.

Additional 31478, ff. 30b–40b.

Paper; 18th cent. Oblong folio. Belonged apparently to Joseph Warren (see fly-leaf at beginning). Contains also a Mass in the same hand, and a Te Deum (1781).

"MAGNIFICAT" with "Gloria Patri," in A minor; for 2 choirs of 4 voices each, with a figured bass for organ, in score, by Giacomo Carissimi.

Additional 31550, ff. 1–8b.

Paper; 18th cent. Oblong folio. The first part, if not all, of the volume belonged at one time to Edward F. Rimbault, who presented it in 1840 to Joseph Warren. The MS. also contains a Motet and a Chamber Quartet.

"SHORT MAGNIFICAT" with "Gloria Patri," in the first ecclesiastical tone; for 2 choirs of 4 voices each, with a figured bass for organ, in score, by Antonio Caldara.

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Additional 11586, f. 12b.

Paper; late 18th cent. Oblong folio. For other contents of the MS., see above, p. 71.

"ESURIENTES implevit"; for 5 voices, in score, from the "Magnificat" by John Shephard (see Add. 17802, f. 210).

Additional 32152, ff. 2–24b.

Paper; late 18th cent. Oblong folio. See also above, p. 203.

"MAGNIFICAT" (canon) with "Gloria Patri"; for 2 choirs of 4 voices each, with accompaniments for strings and a figured bass for organ, in score, by Domenico Zanatta.

Additional 14142, ff. 52–87.

Paper; early 19th cent. Oblong quarto. See also under Motets.

"MAGNIFICAT" with "Gloria Patri"; for 2 choirs of 4 voices each, with a figured bass for the organ, in score, by [Nicolò] Jommelli.

Additional 14161, ff. 1, 21.

Paper; A.D. 1809, *etc.* Oblong quarto. For other portions of the MS., see above, p. 202, Masses (below, p. 232), Motets, *etc.*

Two settings of the "Magnificat," in score, by Nicola Fago, "detto il Tarantino." In the hand of Giuseppe Sigismondo.

1. In F minor; for 5 solo voices and 5-part chorus, with symphonies and accompaniments for horns, oboes, strings, and organ. Scored in 1809. f. 1.
2. In D minor, "alla Palest[r]ina"; for 4 voices, without accompaniment. f. 21.

Additional 33312, f. 161.

Paper; before 1844 (when the composer became Earl of Westmorland). Oblong folio. The MS. also contains an Anthem (see above, p. 106) and a Mass (below, p. 236).

"MAGNIFICAT a 4° voci composto da Lord Burghersh," with accompaniments for flute, oboe, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, in full score.

Additional 34607, ff. 24, 33b, 36b, 199, 200b, *etc.*

Paper; A.D. 1855. Oblong folio. For a further description of the MS., see under Motets.

FIVE settings of the "Magnificat," in parts.

1. For 4 voices. "Felix Anerio." ff. 24, 57b, 90b, 123.
2. Another for 4 voices. By the same. Formerly attributed to "Ruggiero." ff. 33b, 67, 100, 132.
3. For 5 voices. By the same. ff. 36b, 70, 103, 134b, 150b.
4. For 8 voices. Anonymous. ff. 199,

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205b, 211b, 217b, 221, 223b, 225b, 227b. | 5. For 4 voices (?). Anonymous. ff. 200b, 207, 213, 219.

Additional 36490, f. 6.

Paper; A.D. 1892. Quarto. For a further description of the MS., see under Motets.

"MAGNIFICAT" for cantus, tenor, and contratenor, in parts, by [John] Dunstaple, *i.e.* Dunstable. Transcribed in 1892 by William Barclay Squire, from a MS. in the "Biblioteca Estense" at Modena, written after 1471.

Egerton 2453, ff. 1–13.

Paper; 19th cent. Oblong quarto. See also under Masses (below, p. 237).

"MAGNIFICAT anima mea Dominum"; for 4 voices, with a figured bass for organ, in score, by Francesco Durante. In the hand of Abbate Fortunato Santini.

Egerton 2457, ff. 65b, 78b, 89b, 102.

Paper; 19th cent. Oblong quarto. Belonged to Rev. E[dward] Goddard. The MS. also contains Lamentations (see above, p. 200), Motets, and a Stabat Mater.

FOUR settings of the "Magnificat," for 5 voices, in score, by Joannes Petrus Aloysius Prænestinus, published by him in his 3rd book of Magnificats, 1585. Transcribed by the Abbate F. Santini from the Lateran and Corsini libraries. In each setting two short movements are for 4 voices, and the last ("Sicut erat in principio") is for 6 voices.

Egerton 2460, ff. 57–61b.

Paper; 19th cent. Oblong quarto. For a further description of the MS., see under Motets.

"MAGNIFICAT"; for 4 voices, in score, by Cristoforo Morales, as sung in the Sistine chapel on the eve of the Epiphany.

Egerton 2463, ff. 34–47.

Paper; 19th cent. Oblong quarto. The MS. also contains Motets in the same hand, a Miserere (below, p. 251), and Passion Music (early 19th cent.).

"MAGNIFICAT anima mea Dominum," for 1, 2, 3, and 4 voices, with a figured bass, in score, by Nicolò Jommelli.

Additional 31573, ff. 1–32b.

Paper; 19th cent. Quarto. See also under Oratorios.

"MAGNIFICAT" in A minor; for 2 choirs, with accompaniments for oboes, strings, and organ, in score. Transcribed by Michael Rophino Lacy from the Sacred Harmonic Society's copy (now in the possession

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of the Royal College of Music). At the top of this copy is written "Del R^d Sig^r Erba," in the face of which inscription it is generally ascribed to Handel, though not included in the Händel-Gesellschaft's edition of that composer's works. (See Grove's *Dictionary of Music and Musicians*, i, 654a; ii, 197a; iv, 664b, *etc.*). Lacy has added notes of collation with the copy in Handel's writing at Buckingham Palace.

SECTION XV.—MASSES.

SEE ALSO UNDER REQUIEMS.

Arundel 14, ff. 34–36b.

Vellum; 13th–14th cent. 10½ × 7¾ in. (reduced in binding). For a description of the principal part of the MS., see under Histories.

"KYRIE," for 3 voices, in score, from a Mass; followed by a "Gloria in excelsis" of which only the words have been filled in. Written in England. Anonymous.

Sloane 1313, f. 1.

Vellum; 15th cent. 5½ × 8¼ in. (mutilated). Forms the fly-leaf of an English Herbary of the 15th or 16th century.

FRAGMENT of the altus part of the "Gloria in excelsis Deo," beg. "Laudamus te." Anonymous.

Additional 29987, ff. 82b–86.

Vellum; 15th–16th cent. Octavo. For a list of the contents of the MS., see under Madrigals.

"KYRIE," in plainsong, followed by "[Gloria in excelsis Deo] et in terra pax" and "Credo"; for 3 voices, in parts, by an anonymous Italian composer.

Lansdowne 462, ff. 1b, 151b, 152.

Vellum; early 16th cent. Folio. From a 15th cent. Sarum Gradual. The MS. also contains portions of a Magnificat (see above, p. 205), and Motets (below, p. 258).

TENOR, or contra-tenor, part of the following fragments of Masses, which were probably harmonized for 4 voices:—

1–7. "Sanctus" and "Benedictus." Seven settings. f. 1b.

8–16. "Kyrie." Nine settings, including single ones for Feriæ II–VI, two for Sunday, and two for days not specified, the latter of the two—the

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last on the page—being apparently by "Martyn." f. 151b.
17. Another "Kyrie," for Saturday. "Lyonel" Power (?). f. 152.
18. Another, for Sunday. John "Dunstaple." f. 152.
19. "Sanctus" and "Benedictus," in a rather later hand, at the end of which is written "q d h." f. 152.

Royal Appendix 58, ff. 33b–38b.

Paper; early 16th cent. Oblong octavo. See also under Madrigals.

MASS, beg. "Et in terra pax." Anonymous.

Royal Appendix 45–48.

Paper; ff. 62, 69, 68, 27. Before 1536 (date of the death of Katharine of Arragon, whose arms appear along with those of Henry VIII on the binding). Oblong octavo.

MASSES for each day of the week, in parts, by Nicolas Ludford. They appear to be for tenor, contra-tenor, treble and 2nd tenor voices; but the part contained in vol. iv is apparently incomplete. For the "offertoria," *etc.*, introduced before and after the "Credo," see under Motets.

Additional 5665, *passim.*

Paper; *temp.* Henry VIII. Large octavo. For a further description of the MS., see under Motets (below, p. 260).

MASSES for 3 voices, in parts.

1. "Rex Summe." "[Sir] Thomas Packe." f. 73b.
2. "Gaudete in Domino," described as "pro hominibus xii notis cumpas."* By the same. f. 84b.
3. "Kyrie" and "Gloria." "Edmund Sturges." f. 109b.
4. Mass, wanting the "Kyrie." "Henricus Petyre." f. 113b.

Additional 34191, ff. 1–16b.

Paper; *temp.* Henry VIII. Small quarto. The MS. also contains Motets (below, p. 261), and parts of Services, described elsewhere.

TENOR part of Masses by English composers, consisting of the "Gloria in Excelsis," "Credo," "Sanctus," and "Agnus Dei." The notes employed are either diamond-shaped or quasi-square, on a 5-line stave.

1. "Spes nostra." "Robard Joonys." *Imperfect* at the beginning. f. 1.
2. "Veni, Sancte Spiritus." "Ricardus Pygott." f. 4b. Wanting a leaf after f. 7.
3. A Mass without a name. Anonymous. f. 12.

* *N.B.*—This use of the word "compass" is a century earlier than the earliest quotation in Murray's *New English Dictionary*.

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Additional 33933, f. 76b.

Paper; about 1575–1578. Octavo. For a further description of the MS., see above, p. 2.

CONTRA-TENOR part of "the Osanna of ane Italian messe, iiii parts." Anonymous.

Additional 29996, f. 33.

See under Organ Solos (16th cent.).

Additional 30520, ff. 2, 3.

Vellum; 16th cent. Large folio.

Two leaves—the first greatly mutilated—from an English choral book, containing originally Masses in 4 parts, of which 2 (? treble and 1st tenor) appear to have been written on the left-hand page, and the others (? 2nd tenor and bass) on the right-hand page.

1. "Le Roy." 2nd tenor and bass (?) of the "Benedictus" and treble and 1st tenor of the "Agnus Dei." "Ludford." f. 2.
2. "Sancte Cuthberte." 2nd tenor and bass (?) of the "Gloria in Excelsis" and treble and 1st tenor of part of the "Credo," *etc.* "T. Ashwell." f. 3.

Additional 17802–17805, *passim*.

Paper; late 16th cent. Octavo. For a further description of the MS., see under Motets (below, p. 271).

MASSES, or portions of Masses, for 4 voices, in parts.

1–15. Settings of the "Kyrie," or "Alleluia," or both, by the following composers:—
"[J.] Taverner," "Tavernor," or "Tavernar." i, f. 15; ii–iv, f. 13.
"Hyett." i, f. 16; ii, f. 13b; iii, f. 14; iv, f. 14.
"[J.] Tavernar." i, ff. 16b, 17; ii, ff. 14, 14b; iii, iv, ff. 14b, 15.
"Docter Tye." i, ff. 18b, 19b; ii, iii, ff. 16b, 17; iv, ff. 16b, 17b.
"Wyllyam Mondy." i, ff. 20, 20b; ii, iii, ff. 17b, 18b; iv, ff. 18, 18b.
"[J.] Hake" or "Hacke." i, f. 21; ii–iv, f. 19.
"[W. ?] Mondy." i, f. 21b; ii–iv, f. 19b.
"[Christopher ?] Okeland" or "Ocland." i, f. 22; ii–iv, f. 20.
"Knighte." i, f. 22b; ii–iv, f. 20b.
"[T.] Talles." i, f. 23; ii–iv, f. 21.
"[J.] Sheperde," "Shoperd," or "Shepard." i, ff. 23b–24b; ii, iii, ff. 21b, 22b; iv, ff. 21b, 22.

The following 7 Masses are without a "Kyrie":—

16. "The western wynde." "John Taverner." i, f. 25b; ii, iii, f. 23b; iv, f. 23.
17, 18. Two without names. "Doctor Tye." i, f. 35b; ii, iii, f. 34; iv, f. 33;—and "[J.] Sheperde." i, f. 46; ii, f. 44; iii, f. 44b; iv, f. 42.
19. "French Masse." By the same. i, f. 54; ii, f. 51; iii, f. 53b; iv, f. 50.
20. "Be not afraide." By the same. i, f. 63; ii, f. 59; iii, f. 62; iv, f. 57b.
21. A Mass without a name. "[T.]

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Talles." i, f. 72b; ii, f. 68b; iii, f. 71; iv, f. 66b.
22. "Playnsong Masse." "[J.] Taverner." i, f. 81; ii, f. 76b; iii, f. 80; iv, f. 74b.

The remaining Masses follow the usual order :—

23. "Playnsong Masse for a Mene" [*i.e.* tenor]. "Jhon Sheperde." i, iii, f. 88b; ii, f. 85; iv, f. 82b.
24. "For a Mene." "Thomas Applebye" or "Appelbye." i, f. 93; ii, f. 89; iii, f. 92b; iv, f. 86b.
25–27. Three Masses "Apon y^e^ square," viz., one by "[W.] Whitbroke." i, f. 170b; ii, f. 169b; iii, f. 162b; iv, f. 157b;—and two by "Wyllyam Mondye," "Mundaye," or "Monday." i, ff. 183, 194b; ii, ff. 181b, 193; iii, ff. 174b, 187b; iv, ff. 165b, 176.

Additional 34700, ff. 1b–12b.

Paper; 16th–17th cent. Small quarto. The MS. also contains some Passion Music, described elsewhere.

Short Mass to the "Laudate" [in F?], consisting of "Kyrie," "Gloria in Excelsis," and "Agnus Dei," with an "Amen" at the end; for 4 voices, in parts, by Joannes Steuerlin, "Schmalcaldensis." Probably *Autograph.*

Additional 34000–34002, *passim.*

Paper; early 17th cent. Oblong octavo. For a further description of the MSS., see under Motets (below, p. 276).

Cantus (I and II) and tenor parts of the following compositions, probably by G. Gabrieli :—

1. Mass (8 voices), without "Credo" or "Benedictus." i, ff. 8b–12; ii, iii, ff. 8b–11.
2. "Agnus Dei" (8 voices). i, f. 18b; ii, iii, f. 25b.
3. "Et in terra pax," "Benedictus" and "Pleni sunt cœli" (7 voices). i, ff. 22b–25b.
4. "Sanctus" and "Agnus Dei" (? from same Mass as No. 3). ii, iii, ff. 33b, 34.
5. "Et in terra pax" and "Agnus Dei." ii, iii, ff. 39b, 40.

Additional 34049, ff. 25b–32b.

Paper; early 17th cent. Oblong octavo. See also under Motets (below, p. 278).

Cantus part of an anonymous Mass, probably written for 5 voices, beginning "Et in [terra pax]."

Additional 29246, ff. 49b, 56b, *etc.*

Paper; after 1611. Oblong quarto.

Masses by Dr. Fairfax and [J.] Taverner; and portions of Masses by the same, Tallis, Tye, *etc.* See under Lute Music.

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Additional 18936–18939, *passim*.

Paper; after 1612 (latest known date of compositions contained in the MS.). Oblong octavo. Belonged in 1670 to "St. Aldus" or "Aldhouse." For other portions of the MS., see under Anthems (above, p. 8), Magnificat (p. 206), Motets (below, p. 279), Madrigals, *etc.*

PORTIONS of Masses, in parts. Nos. 1–19 are for 3 voices, nos. 20–28 for 9 voices, nos. 29–58 for 4, nos. 61–76 for 5.

1. "Benedictus." "[J.] Taverner." Vols. i, ii, iv, f. 10.
2. "Qui tollis peccata." "Tallys." i, ii, iv, f. 10b.
3. "Domine Deus." By the same. i, ii, iv, f. 10b.
4. "Sanctus." "[J.] Taverner." i, ii, iv, f. 11.
5. Another setting. Anonymous. i, ii, iv, f. 11.
6. "Agnus Dei." "[J.] Shepheard." i, ii, iv, f. 11b.
7. "Et in terra pax." Anonymous. i, ii, iv, f. 12b.
8. "Laudamus te." Anonymous. i, ii, iv, f. 13.
9–11. "Christe eleison." Three settings. "[J.] Taverner." i, ii, iv, f. 13b.
12. "Osanna in excelsis." By the same. i, ii, iv, f. 14.

Probably all of the following sixty-three numbers (13–75) are by Tommaso Lodovico da Vittoria, but only those to which an asterisk is prefixed are marked with his name ("Victoria") in the MS.

***13–15. "Benedictus." Three settings. i, ii, iv, f. 14b.
*16. "Domine Deus." i, ii, iv, f. 15.
***17–19. "Christe eleison." Three settings. i, ii, iv, ff. 15, 15b.
*20. "Agnus Dei." i, ii, iv, f. 15b.
21. "Kyrie." i, ii, iv, f. 15b.
*22. "Et in terra pax." i, ii, iv, f. 16b.
23. "Qui tollis." i, ii, iv, f. 16b.
*24. "Kyrie." i, ii, iv, f. 16b.
25. "Patrem omnipotentem." i, ii, iv, f. 7b.
26. "Sanctus." i, ii, iv, f. 18b.
*27. "Agnus Dei" (with canon). i, ii, iv, f. 18b.
28. "Osanna in excelsis." i, ii, iv, f. 18b.
29. "Agnus Dei." i, ii, iv, f. 20b; iii, f. 3b.
*30, *31. "Benedictus." Two settings. i, ii, iv, f. 25; iii, f. 7.
32. "Benedictus." i, ii, iv, f. 25b; iii, f. 7b.
*33, *34. "Sanctus." Two settings. i, ii, iv, f. 25b; iii, f. 7b.
*35, *36. "Domine Deus." Two settings. i, ii, iv, f. 26; iii, f. 8.
37. "Quoniam." i, ii, iv, f. 26b; iii, f. 8b.
*38. "Kyrie." i, ii, iv, f. 26b; iii, f. 8b.
39, 40. "Et in terra pax" and "Qui tollis peccata." i, ii, iv, f. 27; iii, f. 9.
*41, *42. "Et in terra pax" and "Qui tollis." i, ii, iv, f. 27b; iii, f. 9b.
*43, *44. "Agnus Dei." Two settings (with canons). i, ii, iv, f. 28; iii, f. 10.
45. "Kyrie eleison." i, ii, iv, f. 28; iii, f. 10.
****46–49. "Christe eleison." Four settings. i, ii, iv, ff. 28, 28b; iii, ff. 10, 10b.
*50, *51. "Osanna in excelsis." Two settings. i, ii, iv, f. 28b; iii, f. 10b.
*52. "Patrem omnipotentem." i, ii, iv, f. 29; iii, f. 11.
*53. "Crucifixus." i, ii, iv, f. 29b; iii, f. 11b.
54, 55. "Crucifixus." Two settings. i, ii, iv, f. 30; iii, f. 12.
56. "Patrem omnipotentem." i, ii, iv, f. 30b; iii, f. 12b.
57, 58. "Crucifixus" and "Kyrie." i, ii, iv, f. 31; iii, f. 13.
*59. Mass (8 voices). i, ii, iv, f. 33b; iii, 15b.
*60. "Kyrie" (4 voices) i, ii, iv, f. 36; iii, f. 18.
*61. "Osanna in excelsis." i, ii, iv f. 40; iii, f. 22.
***62–64. "Et in terra pax," "Qui

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tollis," and "Osanna in excelsis." i, ii, iv, f. 40b; iii, f. 22b.
*65, *66. "Sanctus" and "Agnus Dei." i, ii, iv, f. 41; iii, f. 23.
*67. "Et in terra pax." i, ii, iv, f. 41b; iii, f. 23b.
68, 69. "Qui tollis peccata" and "Kyrie." i, ii, iv, f. 41b; iii, f. 23b.
*70, *71. "Sanctus" and "Patrem omnipotentem." i, ii, iv, f. 42; iii, f. 24.
*72. "Patrem omnipotentem." i, ii, iv, f. 42b; iii, f. 24b.
***73-75. "Kyrie." Three settings. i, ii, iv, ff. 43, 43b; iii, ff. 25, 25b.
76. "Agnus Dei." "Alphonso [Ferrabosco]." i, ii, iv, f. 45; iii, f. 27.

Additional 34898, *passim*.

Paper; about 1628 (f. 33). Small folio. Originally bound up with J. U. Steigleder's *Tabulatur-Buch*, Strassburg, 1627. The MS. also contains a Magnificat (above, p. 206), a Miserere (below, p. 244), Motets (p. 283), and Organ solos, described elsewhere.

MASSES, with figured basses, in score; *sc.* two without names, for 3 voices, by Vincentius de Tutiis (ff. 16b–21) and Gio. Vincenzo Zarti (ff. 21–23, 70–72); and a "Missa. Dixit Dominus," for 6 voices, by Pietro Lappi (ff. 56b–69b).

Additional 14151, ff. 1–54.

Paper; A.D. 1679, *etc.* Large octavo. The MS. also contains a Motet (below, p. 293) and some Passion Music (1721), described elsewhere.

TWO MASSES, with symphonies and accompaniments for strings, *etc.*, in score, by Orazio Benevoli. *Autograph.*

1. "Kyrie," "Gloria," and "Credo," in B♭, for 2 choirs of 5 and 4 voices. f. 1.
2. Mass in C, for 4 voices; "1679." f. 35.

Additional 33234, f. 175b.

Paper; after 1687 (see f. 172b). Folio. For a description of the MS., see under Songs.

"MISSA a quinque et a novem, authore Jacobo Carissimi. Anno MDCLXVI"; with symphonies for strings, in score. Unfinished from the "Agnus Dei" (of which the bass only is given) to the end.

Harley 4899, ff. 15–34b.

Paper; about 1697 (in December of which year it belonged to Humfrey Wanley—see f. 1*). Folio. The MS. also contains a Litany (above, p. 200), Songs, *etc.*

PART of a Mass in C, for 3 voices, with accompaniments for strings, in score, by Giacomo Charissimi. *Imperfect*, beg. with the words "[Et in terra] pax hominibus.'

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Additional 17835, ff. 49–86b.

Paper; early 18th cent. Folio. For a further description of the MS., see under Motets (below, p. 294).

"MISSA a 5 con ripieni é Sinfonia, Intitolata Sciolto havean dall' alte Sponde. Del Signr. Jacomo Carissimi," *i.e.* Mass for 2 choruses, of 5 and 4 voices, with accompaniments and symphonies for strings, in score. Some leaves are missing after f. 59, including the end of the "Kyrie" and the beginning of the "Gloria," and also a leaf after f. 84, containing part of the "Pleni sunt cœli."

Additional 31458, ff. 6–36.

Paper; early 18th cent. Large folio. The MS. also contains an Anthem (see above, p. 37).

"MESSA prima," in C, for 5 voices, with accompaniment for strings, in score. Anonymous. The first leaf is wanting. The Mass ends with the "Credo."

Additional 31476, ff. 48, 52.

Paper; early 18th cent. Quarto. See also under Motets (below, p. 336).

THE 2ND TREBLE and 1st violin part of a Mass for 5 voices, by Carmine Giordano. Begins with the "Credo."

Additional 34005, ff. 18–40b.

Paper; early 18th cent. Oblong folio. See also under Requiems (late 18th).

MASS in D minor, for 4 voices, in score, without accompaniment. Anonymous.

Additional 32389, ff. 1–16b.

Paper; A.D. 1702. Folio. Belonged to Otto Jahn. See also under Cantatas (above, p. 132).

"MISSA Irridentium," for 5 voices, with symphonies and accompaniments for trumpets, trombones, and strings, and a figured bass for organ, in score, by [Matthias?] Thalman.

Additional 14334, ff. 3, 41.

Paper; A.D. 1739, *etc.* Oblong quarto. Belonged successively to — Giordani, Dr. Arnold, William Russell, organist of the Foundling Hospital, Rev. W. V. Fryer, and Vincent Novello. The MS. also contains a Stabat Mater (early 18th cent.).

TWO SETTINGS of the "Kyrie" and "Gloria," for 5 voices; with accompaniments for oboes, horns, strings, and a figured bass for organ, in score.

1. Setting with accompaniments for trumpets, as well as the above-mentioned instruments. "Leonardo Leo." "1739." *Autograph.* f. 3.
2. Another. "Nicolo Sabatino." "1749." f. 41.

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Additional 14188, ff. 1–20.

Paper; A.D. 1740. Quarto. See also under Motets (below, p. 297).

"JOHANNIS Petri Aloysij Prænestini . . . . Missa Iste Confessor Quatuor [et quinque] Vocibus cum Organo superaddito," in parts, the organ-part consisting of a figured bass.

Additional 14111, ff. 1–57.

Paper; A.D. 1742. Quarto. See also under Motets (below, p. 320).

THE 1st and 2nd violin, violetta, contrabasso, canto solo, canto terzo, and 2nd alto, tenor, and bass, parts of a "Kyrie" and "Gloria," in D, by Francesco Durante, composed in 1742.

Additional 31519, ff. 1–20b.

Paper; A.D. 1747 (f. 8). Oblong octavo. The MS. also contains a Motet (below, p. 328).

MASS in E minor, for 4 voices, with figured bass for organ, in parts, by Alessandro Scarlatti. Transcribed by an Italian (see f. 6b).

Additional 14132, ff. 48.

Paper; after 1747. Folio.

MASS for 4 voices, with symphonies and accompaniments for strings, *etc.*, and a figured bass for organ, in score, by Nicola Porpora. Composed in 1747. The "Kyrie" and "Gloria" are in C; the other movements in F.

Additional 14106, ff. 1, 71.

Paper; A.D. 1749, *etc.* Oblong quarto. The MS. also contains a Litany (see above, p. 201), Motets (below, p. 320), and a sacred Song of the 18th century.

Two short Masses ("Kyrie" and "Gloria") for 5 voices, with symphonies and accompaniments for oboes (or trumpets) and strings, and a figured bass for organ, in score, by Francesco Durante. *Autograph.*

1. In D. f. 1.
2. "In Afflictionis tempore," in F. | "1749." f. 71.

Additional 14102, ff. 1–84.

Paper; A.D. 1753. Folio. See also under Motets (p. 320).

SHORT MASS ("Kyrie" and "Gloria") in A, for 2 choirs (of 5 and 3 voices), with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, in score, by Francesco Durante. *Autograph.*

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Additional 5036, ff. 77, 81.

Paper; before 1760. Quarto. For a further description of the MS., see under Motets (below, p. 303).

Two fragments of Masses for 6 voices in score, by Andrea Pevernagio, transcribed from a MS. at Christ Church, Oxford, by Henry Needler (d. 1760).

1. "Kyrie." f. 77.
2. Another setting of the same words, followed by "Sanctus" and "Agnus Dei." f. 81.

Additional 5037, ff. 137–143b.

Paper; before 1760. Quarto. The MS. also contains Motets (below, p. 304).

Fragments for 3 voices (unless the contrary is stated), from Masses by Palestrina. In the same hand.

1. "Domine, Fili," "Benedictus qui venit," and "Et resurrexit tertia die," from the "Missa Primi Toni," otherwise known as "Io mi son giovinetta" (according to Baini). ff. 137, 139, 140.
2. "Pleni sunt cœli," from "Missa ad fugam." f. 138.
3. The same and "Benedictus" from "Missa, Gabriel Archangelus." f. 141.
4. "Crucifixus" and "Benedictus" (2 voices). ff. 143, 143b.

Additional 5038, ff. 70–78.

Paper; before 1760. Quarto. The MS. also contains Motets (below, p. 305).

"Messa in canone"; consisting of "Kyrie," "Gloria" and "Credo," for 4 voices, in score, apparently by Palestrina. In the same hand.

Additional 5040.

Paper; ff. 68. Before 1760. Quarto. For a further description of the contents of the MS., see Add. 5036, described under Motets (below, p. 303).

"Messe A Quattro Voci . . . . Con il Basso Continuo per l'organo di novo diligentemente corretta Da Francesco Gannini. In Roma, Per il Mascardi, 1689." In score. In the same hand. The four Masses were published together in 1635. The first three are by Palestrina.

1. "Messa di Papa Marcello," reduced to 4 voices by "Gio. Francesco Anerio." f. 3.
2. "Missa, Iste confessor," with "Benedictus" for 3 voices, and "Agnus Dei" for 5 voices. f. 19.
3. "Missa sine nomine" (see also Add. 14149, f. 1). The "Agnus Dei" is for 7 voices, the cantus, altus, and tenor parts being each followed by a Resolutio. Apparently unpublished. f. 34b.
4. "Messa della Battaglia," with "Benedictus" for 3 voices. "[Giovanni] Franc. Anerio." f. 55b.

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Additional 5041.

Paper; ff. 146. Before 1760. Quarto.

MASSES, in score, by Abbate Domenico Dal Pane, op. v; published at Rome, in 1687. In the same hand.

Additional 5044, ff. 107–155b.

Paper; before 1760. Quarto. Bookplate of James Mathias. The MS. also contains Motets (below, p. 305), a Song (sacred), and a Stabat Mater.

A SHORT Mass in D, consisting of a "Kyrie" and the famous "Gloria in excelsis," for 5 voices, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for organ in score, by Giovanni Battista Pergolesi (d. 1736). Said to be his last work, composed in 1737(!). Published in Latrobe. In the same hand.

Additional 5045.

Paper; ff. 124. Before 1760. Quarto.

"JOANNIS Petri Loysij Prænestini . . . . Missarum Liber Primus . . . . 1572. (The 1st edition appeared in 1554.) In the same hand. They are for 4 voices (except the last, which is for 5 voices), and in score.

Additional 5046, ff. 8–117.

Paper; before 1760. Quarto. The MS. also contains Motets (below, p. 306) and a Requiem, described elsewhere.

"EDVARDI Lupi [*i.e.* Lopez] Lusitani Civis Olisiponensis, in Metropolitana ejusdem urbis Ecclesia Beneficiarij et Musices præfecti. Liber Missarum . . . . Antverpiæ . . . . 1621," with a copy of the original dedication prefixed, in which the composer styles himself "archiphonascus." In score. In the same hand. Nos. 1–4 are for 4 voices, with a 5th voice, and in no. 2 a 6th, introduced in the "Agnus Dei."

1. "De Beata Virgine." f. 8.
2. "Sancta Maria." f. 20.
3. "Dicebat Jesus." f. 31b.
4. "Valde Honorandus est." f. 42b.
5. "Elisabeth Zachariæ" (5 voices). f. 54b.
6. "Veni Domine" (6 voices). f. 71b.
7. "Cantate Domino" (2 choirs of 4 voices each). f. 90.

Additional 5047, ff. 5–172b.

Paper; before 1760. Quarto. Bookplate of James Mathias. The MS. also contains a Requiem, described elsewhere.

"LIBER Missarum . . . Thomas Ludovicus â Victoria . . . Romæ Apud Alexandrum Gardanum. 1583," with a copy of the original dedication to Philip II. prefixed. In score. In the same hand. Unless the contrary is stated, they are for 4 voices. In

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nos. 4, 5, 7, 8, an additional voice has been introduced in the "Agnus Dei"; in nos. 1 and 6 there are 2 additional voices; and in no. 3 there are 4.

1. "Quam pulchri sunt." f. 5.
2. "O quam Gloriosum est Regnum." f. 23.
3. "Simile est Regnum Cœlorum." f. 35.
4. "Ave, Mari[s] stella." f. 51b.
5. "Surge, Propera" (5 voices). f. 69.
6. "De Beata Maria Virgine" (5 voices). f. 94b.
7. "Dum complerentur" (6 voices). f. 120b.
8. "Gaudeamus" (6 voices). f. 146b.

Additional 5054, ff. 70, 102.

Paper; before 1760. Quarto. For a further description of the MS., see above, p. 68.

PORTIONS of Masses, in score. In the same hand.

1. "Crucifixus," for 4 voices, from the "Credo" of the 6-part Mass, "Gaudeamus." "Ludovico a Victoria." f. 70.
2. "Kyrie," for 2 choirs of 4 and 5 voices, from the Mass, "Corre la Nave mia"; with a figured bass for the organ. "Silvestro Durante." f. 102.

Additional 31661.

Paper; ff. 101. A.D. 1765 (?). Folio. Presented by the transcriber in 1804 to Dr. William Crotch, who has added some notes on the composer and his music at the beginning.

"KYRIE" and "Gloria" in F, for 2 choirs of 5 voices each, with symphonies and accompaniments for oboes, horns, trumpets, and strings, and basses for 2 organs, in score, by Gio[vanni] Batt[ist]a Pergolesi, as sung at the church of S. Lorenzo in Lucina, at Rome. Transcribed by J. Malchair, of Cologne, and afterwards of Oxford, apparently in 1765 (see ff. 1b, 2).

Additional 14398, ff. 130–131b.

Paper; A.D. 1770. Quarto. For a further description of the MS., see under Motets (below, p. 310).

"KYRIE," from the Mass "L'omme Arme," by Jodocus Pratensis, alias Josquin [des Près], published by O. Petrucci.

Additional 11581, *passim*.

Paper; about 1780. Quarto. For a further description of the MS., see above, p. 71.

PORTIONS of Masses, for 4 voices (unless the contrary is stated), in score, transcribed by Dr. Charles Burney.

1. "Messa chiamata L' Homme arme, del Palestrina, messa in partitura dal Zacconi," for 5 voices. It consists of the "Kyrie, eleison," "Gloria in Excelsis," "Osanna," and "Agnus Dei." f. 14b.

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2. "Et vitam venturi," from the "Credo" of a Mass. "Ant. Fevin or Feum." Printed in 1515. f. 22.
3. Portions of the Mass, "Pater Patris," consisting of "Pleni sunt cœli," for 2 voices; "Osanna," "Benedictus," for 2 voices; and "Agnus Dei," for 4, 2, and 5 voices. "Josquin [des Près]." f. 22b.
4. First movement of Mass "La, Sol, fa, re, mi." By the same. f. 27b.
5. "Kyrie," for 4 voices, and fragments of the "Benedictus" and "Agnus Dei," set as 2-part Canons. From the "Missa super Gaudeamus." By the same. f. 29.
6. "Kyrie" and "Qui Tollis." From the Mass "Per Fortuna desperata." By the same. f. 31.

Additional 31222, f. 2b.

Paper; about 1780. Oblong quarto. For a further description of the MS., see under Motets (below, p. 312).

"KYRIE," for 4 voices, with a bass for organ, in score, intended for a Mass, "De Sanctâ Cruce," by Samuel Wesley. *Autograph.*

Additional 11582, ff. 2b, 12–59 *passim*, and 95.

Paper; before 1782 (see below). Quarto. The MS. also contains Madrigals, sacred Motets (below, p. 312), secular Motets, a Miserere (p. 246), and a Stabat Mater.

MASSES, or portions of Masses, for 4 voices (unless the contrary is stated), scored by Dr. Charles Burney. Some of them appear in vol. ii of his *History of Music*, 1782. The names of the Masses and of their composers are:—

1. "L'Omme Armé." "Josquin [des Près]." There are 3 settings of the "Agnus Dei," the melody to the last of which is taken from the air, "Clama, ne cesses." From *Liber Primus Missarum Josquini*. ff. 2b–11b.
2–4. Part of the Kyries in the same composer's Masses, "La, sol, fa, re, mi," "Gaudeamus," and "Fortuna Desperata." From the same work. f. 12.
5. "Kyrie," "Et incarnatus," "Sanctus," "Pleni sunt cœli," "Osanna," and "Benedictus," in the Mass, "Faysans regres." From Book iii of the same work. ff. 12b–15.
6. "Pleni sunt [cœli]," and "Agnus Dei" (3 voices), in the Mass, "Ad Fugam." From the same. ff. 15b, 16b.
7. "Kyrie," "Sanctus," and "Benedictus" (2 voices), in the Mass, "Di dadi supra naragie." From the same. ff. 17, 17b.
8. "De beata Virgine" (4 and 5 voices). There are 3 settings of the "Agnus Dei," the second for 2 voices, and the third for 5 voices, to the air, "Vous jeuneres." From the same. ff. 18–25.
9. "Missa Sine Nomine." From the same. ff. 25b–31b.

The four following (nos. 10–13) are from the *Misse Petri de la Rue*, 1503; nos. 14–16 were published in 1513:—

10. "Kyrie," "Gloria," "Sanctus," and "Benedictus," from the "Missa Beate Virginis." ff. 32b–34b.
11. "Kyrie," "Gloria," part of "Credo," and "Sanctus," from "Puer natus." ff. 34b–37b.
12. "Kyrie," "Gloria," "Benedictus" (2 voices), and "Agnus Dei," from "Missa Sexti ut, fa." ff. 38–40.
13. "Kyrie," from "Nunqua fue." ff. 40b, 41.
14. "Kyrie," "Gloria," and "Credo,"

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from "Sancta Trinitas." "Antonius de Fevin, seu Feum." ff. 41b–44.

15. A few notes of the melody which gives its name to the Mass, "Le vilayn jaloys." "Robertus de Fevin." f. 44.
16. A few notes of the melody introduced in a Mass by — Pierzon [? de la Rue]. f. 44.
17. "Kyrie" and "Gloria" of a Mass, "Sine Nomine." "Joannes Mouton." From Book i of his Masses, published in 1515. ff. 45–46b.

The remaining numbers are from a collection of Masses published in 1508 :—

18. "Kyrie," "Gloria," and part of "Credo," from "Si dedero." "Jacobus Obreth, seu Obrecht." ff. 47b–51b.
19. "Kyrie," and parts of "Gloria" and "Credo," from "Messa de Franza." "Philippus Basiron." ff. 52, 53.
20. "Missa De Dringis." "Antonius Brumel." ff. 53b–58.
21. Part of "Credo," from the Mass, "N'as tu pas." "Gaspar." ff. 58b, 59.
22. "Christe, eleison" [from a Mass ?]. "Petrus Platensis." f. 95.

Additional 11585, ff. 38, 44.

Paper; before 1782. Oblong quarto. For a description of the MS., see under Motets (below, p. 314).

"PLENI sunt cœli" (2 voices) and "Agnus Dei" (3 voices), from the Mass "Hercules," by Jodocus Pratensis. From Glarean.

Additional 11586, ff. 18b–28.

Paper; before 1782. Oblong folio. For a further description of the MS., see above, p. 71.

EXTRACTS from Masses, made by Dr. Burney, in score.

1. "Et in terra pax," "Pleni sunt cœli," and "Benedictus," from the Mass, "Per arma justitiæ" (5 voices). "John Marbeck" (apparently copied from the MS. at Corpus Christi College, Oxford). f. 18b.
2. "Gloria in excelsis," from the Mass, "Albanus" (5 voices). "Doctor Fayrfax." f. 21b.
3. "[Pleni sunt cœli] Gloria tua" (verse, for 3 voices), from a Mass. By the same. f. 26b.
4. "Qui tollis peccata," "[Pleni sunt cœli] Gloria tua," and "Benedictus," from the Mass, "O Michael" (4 voices). "Taverner." ff. 26b–28.

Additional 11587, ff. 2–17.

Paper; before 1782 (see below). Oblong quarto. For a further description of the MS., see above, p. 72.

FRAGMENTS of Masses, in score, in the hand of Dr. Charles Burney :—

1. "Visibilium omnium" and "Et in terra pax" (6 voices), from the Mass, "Gloria tibi, Trinitas." "Johannes Taverner." Copied "from the Oxford Music-School set of Books, which .... belonged to the Chapel Royal in the time of Henry VII." ff. 2, 3.
2. Part of the Mass, "Euge, bone," from the "Et in terra pax" to the end. "Dr. Tye." (Inserted in Burney's *History of Music*, vol. ii, 1782). f. 7b.

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Additional 35000.

Paper; ff. 234. A.D. 1784. Quarto.

"MISSA de Spiritu Sancto," in C, by S[amuel] Wesley. *Autograph.* Written for solo voices and chorus, with symphonies and accompaniments for strings, oboes, horns, trumpets, and drums, in full score. The date at the end is May 22, 1784, in which year the Mass was presented to Pope Pius VI.

Additional 14155.

Paper; ff. 87. A.D. 1786. Oblong quarto.

MASS in C ("Kyrie" and "Gloria"), for 5 voices, with symphonies and accompaniments for oboes, trumpets, and strings, and a figured bass for organ, in score, by [Pasquale] Cafaro. *Autograph.*

Additional 6324, ff. 145–146b.

Paper; after 1789 (see f. 145). Folio. The MS. also contains Services, described elsewhere.

"SANCTUS," for 6 voices, in score, from the "Mass of Pope Marcellus." By Joannes Petrus Aloysius Prænestinus [*i.e.* Palestrina].

Additional 34007, ff. 33–37.

Paper; A.D. 1789. Oblong folio. The MS. also contains Songs (1804).

"MISSA in Duplicibus"—the plainsong with figured bass, in score, by S[amuel] Wesley. *Autograph.*

Additional 31725.

Paper; ff. 80. A.D. 1796 (or 1790). Oblong folio.

"KYRIE" and "Gloria," in B♭, for treble solo and 4-part chorus, with symphonies and accompaniments for oboes, clarinets, bassoons, horns, and strings, and a figured bass for organ, in score, by Giovanni Paisiello. Composed for the monastery of SS. Severinus and Sossius at Naples. *Autograph*, with the exception of the "Qui tollis peccata," supplied in a later hand by the then owner, who had sent the original of that movement to Luigi Fuchs, the Viennese collector of music.

Egerton 2468, ff. 35b–58 *passim.*

Paper; 18th cent. Oblong folio. The MS. also contains a Miserere (below, p. 247), Motets (p. 319), *etc.*

MASSES, or fragments of Masses, in score, written, unless the contrary is stated, for 4 voices and unaccompanied.

1. "Agnus Dei," in G minor. Anonymous. f. 35b.
2. "Kyrie della Messa della Mutazione." "John Joseph Feux" [*i.e.*

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Fux], taken from his *Gradus ad Parnassum*, where it is called "Missa vicissitudinis." f. 37.

3. "Kyrie." By the same. From the Mass, "In fletu solatium" (quoted in the same work). f. 43.

4. "Kyrie," for 5 voices, with a figured bass. "Gulielmus Messaus, 1633"; from the Mass "Sonna (*sic*) Scendisti in Terra." In a later hand than no. 3. f. 47.

Additional 14105, ff. 1–55.

Paper; 18th cent. Oblong quarto. See also under Litanies (above, p. 201).

SHORT Mass in A, consisting of "Kyrie" and "Gloria," for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by [Francesco] Durante. *Autograph.*

Additional 14107, ff. 1–39b.

Paper; 18th cent. Oblong quarto. See also under Motets (below, p. 297).

A SHORT Mass, consisting of "Kyrie" and "Gloria," "à Prænestina" [*i.e.* alla Palestrina], in D minor, for 4 voices, in score, without accompaniment, by Francesco Durante.

Additional 14134, ff. 53–167b.

Paper; 18th cent. Quarto. See also under Motets (below, p. 321).

"KYRIE" and "Gloria" in F, for 2 choirs of 4 voices each, with symphonies and accompaniments for oboes, trumpets, and strings, and figured basses for organ, in score, by Giovanni Battista Pergolesi.

Additional 14158, ff. 105–165b.

Paper; 18th cent. Oblong quarto. See also under sacred Songs (late 18th cent.).

"KYRIE" and "Gloria," for 5 voices, with symphonies and accompaniments for oboes, horns, strings, and organ, in score, by Seppo [*i.e.* Giuseppe] de Majo. *Autograph.*

Additional 14198, ff. 21–68.

Paper; 18th cent. Oblong folio. The MS. also contains a Motet (below, p. 344).

"KYRIE" in B♭ and "Gloria" in G, for 4 voices, with accompaniments for strings and a figured bass for organ, in score. The "Gloria" is preceded by a symphony in which oboes and horns are also introduced Anonymous.

Additional 14400.

Paper; ff. 121. 18th cent. Oblong quarto.

MASS in A, consisting of "Kyrie," "Gloria," and "Credo," for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Giovanni Porta.

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Additional 24296, ff. 9–73.

Paper; 18th cent. Oblong quarto. Belonged to Dr. Henry John Gauntlett. The MS. also contains Motets (below, p. 322).

MASS in F, for 2 choirs of 4 voices each, with symphonies and accompaniments for oboes, trumpets, and strings, and a figured bass for organ, in score, by Carlo Cotumacci. *Autograph.* It consists of "Kyrie" and "Gloria" only.

Additional 24297, ff. 1–40.

Paper; 18th cent. Oblong folio. See also under Operas.

"KYRIE" and "Gloria" in G minor; for 4 voices, with symphonies and accompaniments for strings, *etc.*, and a figured bass for organ, in score, by Antonio Lotti.

Additional 29382, f. 19; 29384, f. 17b; 29385, f. 16b.

Paper; 18th cent. Narrow oblong duodecimo. For a further description of the MSS., see under Motets (below, p. 323).

MASS for canto, tenor, and bass voices, in parts, by W[illiam] Byrd.

Additional 31226, ff. 62b–65.

Paper; 18th cent. Oblong quarto. The MS. also contains Anthems (above, p. 85), and Cantatas (secular), described elsewhere.

"KYRIE," from a Mass in A minor, for 6 voices, in score, by [John] Sheppard.

Additional 31307, ff. 62–77.

Paper; 18th cent. Folio. Belonged to — Büchner. The MS. also contains a secular Cantata (1786) and some instrumental music, described elsewhere.

"KYRIE" and "Gloria" in C, for 4 voices, with symphonies and accompaniments for trumpets, drums, horns, oboes, bassoon, and strings, and a figured bass for organ, in score, by [Heinrich] Stölzel.

Additional 31395, ff. 3, 28, 33.

Paper; 18th cent. Oblong folio. The MS. also contains a Miserere (below, p. 249), and a Motet (below, p. 335).

THE "KYRIE" and "Gloria" of three Masses, in score.

1. Mass for 4 voices, by "Prenestini" [*i.e.* Palestrina]; transcribed at Naples in the first half of the 18th century. f. 3.
2, 3. Two Masses, "Si Deus pro nobis" and "In diluvio aquarum," for 16 voices, by "Orazio Benevoli, Maestro della Patriarchale Vaticana"; transcribed about the end of the 18th century. ff. 28, 33.

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Additional 31469, 31470.

Paper; ff. 25, 19. 18th cent. Quarto and folio.

TWO MASSES for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Allessandro Grandi. They both end with the "Credo."

31469. 1. In G, [1619]. | 31470. 2. In D, op. 3, Bologna.

Additional 31471, ff. 13b, 60b, 92b, 119b.

Paper; 18th cent. Oblong folio. The MS. also contains Canons (above, p. 123).

TRANSCRIPT of "Motecta Et Missæ Octonis et Duodenis Vocibus cum Basso Ad Organum Avctore Vincentio Voglino [*i.e.* Ugolini] Pervsino . . . Vaticanæ Cappellæ Magistro. Liber Secundus. Romæ. . . . M.D.C.XXII." The Motets are described separately. The Masses (with the exception of no. 1) are named after the Motets which precede them (see f. 141b). They are written for 2 or 3 choirs of 4 voices each.

Additional 31478, ff. 1–30.

Paper; 18th cent. Oblong folio. See also above, p. 208.

MASS in C minor, for 2 choirs of 5 and 4 voices, with accompaniments for strings, and a figured bass for organ, in score, by Giacomo Carissimi.

Additional 31484.

Paper; ff. 107. 18th cent. Oblong quarto. Belonged successively to John Keeble, organist of St. George's, Hanover Square; his daughter, Mrs. Hamilton; Dr. Thomas Beever (bookplate, 1787–1798); C. B. Wollaston, of the Inner Temple; and William Charlton Frampton (bookplate).

"MISSÆ Plenæ Octo Vocum cum Uno, vel Duobus Organis," in score, by Giovanni Paolo Colonna.

1. In G minor. f. 2.
2. In A minor. f. 16b.
3. In C minor. f. 36.
4. In G. f. 66.

Additional 31610, ff. 1–68.

Paper; 18th cent. Oblong folio. See also under Motets (below, p. 328).

MASS, consisting of "Kyrie" and "Gloria," in G; for 5 voices, with accompaniments for trumpets, oboes, flutes, horns, and strings, and a figured bass for organ, in score, by Francesco Durante. *Autograph* (?).

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Additional 31614, ff. 75–154.

Paper; 18th cent. Oblong quarto. Belonged to Joseph Warren and to G. L. Benson, of Salisbury. The MS. also contains a Litany (above, p. 201), a Miserere (below, p. 247), and a Motet (p. 329).

SHORT Mass, consisting of "Kyrie" and "Gloria"; for 4 voices, with symphonies and accompaniments for oboes, trumpets, bassoons, strings, and organ, in score, by Giambattista Fenoglio. *Autograph.*

Additional 31637, ff. 27–73b.

Paper; 18th cent. Oblong folio. The MS. also contains numbers from Operas, Songs (secular), *etc.*, described elsewhere.

MASS in C, for 4 voices, with symphonies and accompaniments for oboes and strings, in score, by Francesco Feo. It consists of "Kyrie" and "Gloria" only.

Additional 31702, ff. 10–21b.

Paper; 18th cent. Folio.

"KYRIE" from a Mass in D, for 5 voices, with strings and a figured bass for organ, in score, by R[d] Clark or Clack.

Additional 32141, ff. 1–22b.

Paper; 18th cent. Folio. Bookplate of Otto Jahn. The MS. also contains Motet (below, p. 297).

MASS in D, with symphonies and accompaniments for trumpets, kettledrum, horns, oboes, and strings, in score, by [J. D.] Zelenka. It ends with the "Sanctus."

Additional 32394, ff. 24–48.

Paper; 18th cent. Folio. The MS. contains another Mass (below, p. 239) and a Song (19th cent.).

"KYRIE" and "Gloria" in B♭; for 4 voices, with symphonies and accompaniments for oboes, horns, strings, harpsichord, and organ, in parts, by [Karl Heinrich] Graun. In a German hand (? that of — Körner, see f. 24).

Additional 14138, ff. 54–105b.

Paper; late 18th cent. Oblong folio. The MS. also contains a Requiem.

MASS in D, for 4 voices, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for organ, in score; composed for the opening of the new Ducal Chapel at Wittemberg, in 1766, by Nicolò Jommelli.

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Additional 14149, ff. 1, 15, 56.

Paper; late 18th cent. Oblong quarto. See also under Motets (below, p. 333).

MASSES, in score, by Pier Luigi Palestrina.

1. ["Sine nomine"] (4 voices). In the 4th mode. (See also Add. 5040, f. 34b, above, p. 219). f. 1.
2. "Laudate Dominum" (8 voices). f. 15.
3. "Dilexi quoniam" (5 voices). f. 56.

Additional 31220.

Paper; ff. 155. Late 18th cent. Duodecimo.

MASS ("Kyrie" and "Gloria") in C; for 4 voices, with symphonies and accompaniments for horns, oboes, and strings, and a figured bass for organ, in score, by Pasquale Anfossi.

Additional 31400, ff. 28, 46.

Paper; late 18th cent. Quarto. Belonged to Joseph Warren. The MS. also contains a Miserere (below, p. 246).

TWO MASSES for 4 voices, in score, by Thomas Ludovicus de Victoria.

1. "Quam pulchri sunt." The "Agnus Dei" is for 5 and 6 voices. f. 28.
2. "O quam gloriosum est Regnum" [1583]. f. 46.

Additional 31670, ff. 50–59b.

Paper; late 18th cent. Oblong folio. The MS. also contains Anthems (above, p. 92).

"ANTHEM Mass" (short), for 4 voices, in score, by S[amuel] Webbe [senior].

Additional 32034.

Paper; ff. 92. Late 18th cent. Quarto. Belonged to Miss — Hudson.

"KYRIE" and "Gloria" in D, for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, in score, by [Domenico Francesco?] Negri (see Add. 5048, below, p. 306).

Additional 32393, ff. 15–67.

Paper; late 18th cent. Oblong folio. From the library of Otto Jahn. See also under Motets (below, p. 337).

MASS in D minor for 4 voices, with symphonies and accompaniments for oboes and strings, and a figured bass for organ, in score, by [J. A.] Hasse. The original MS. is at Dresden.

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Additional 32399, ff. 1–147b.

Paper; late 18th cent. Oblong folio. The MS. also contains a Te Deum, described elsewhere.

"MESSA SOLENNE in C," for 4 voices, with symphonies and accompaniments for oboes, flutes, bassoons, horns, trumpets, trombones, drums, strings, and organ, in score; and additional bassoon and trombone parts at the end. By Wenceslao Pichl.

Additional 35024, f. 16.

Paper; late 18th cent. Oblong folio. See also above, p. 93.

"CREDO" for 3 voices, in score; said by V. Novello to be "a very early composition by Samuel Wesley," in whose hand it appears to be, but the name at the end seems to point to [Pietro] Guglielmi as the composer.

Additional 36874.

Paper; ff. 98. Late 18th cent. Quarto. Presented by Richard A. Streatfeild, Esq.

MASS in D, for 5 voices, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for harpsichord, in score, by Giovanni Battista Pergolesi. Transcribed by the Rev. Charles Hayward, who gave it to his wife, Francessa (*sic*).

Additional 14189, f. 123.

Paper; 18th–19th cent. Oblong quarto. The MS. also contains a Canon (secular), a Miserere (below, p. 249), Motets (below, p. 338), sacred Songs, *etc.*

MASS for 2 tenors and bass, with a bass for the organ, in score, by P[adre?] M[artino?] Martini.

Additional 14195, ff. 1–59b.

Paper; 18th–19th cent. Oblong quarto. The MS. also contains a Miserere (below, p. 249).

PORTIONS of Masses, with symphonies and accompaniments for strings and a bass for organ, in score, by Giacomo Antonio Perti. In the hand of G. Sigismondo.

1. "Kyrie," for 5 voices; followed by "Gloria," for 2 choirs of 4 voices each. In F. ff. 1, 14.
2. "Credo" for 4 voices, in A minor. f. 42.

Additional 31761, ff. 24b–63.

Paper; 18th–19th cent. Oblong octavo. Belonged apparently to Cherubini. The MS. also contains Motets (below, p. 339).

"KYRIE" in E minor, for solo voices and 4-part chorus, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons,

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horns, trombones, trumpets, drums, strings, and organ, in score, apparently by Giovanni Simone Mayr. *Autograph.*

Additional 32183, ff. 106–153.

Paper; 18th–19th cent. Oblong folio. The MS. belonged to J. N. Hummel. It also contains a Cantata (secular), numbers from Operas, *etc.*, described elsewhere.

MASS in E♭, for 4 voices, with symphonies and accompaniments for oboes, trumpets, drums, bassoons, and strings, and a figured bass for organ, in score, by Giorgio Lickl.

Additional 32398, ff. 1–12.

Paper; 18th–19th cent. Octavo. The MS. also contains Motets (below, p. 338).

"KYRIE" and "Gloria" in G, for 2 voices, with figured bass for organ, in score, by Antonio Conforti, "Maestro di Cappella della Metropolitana di Fermo."

Additional 32432, ff. 1–14.

Paper; 18th–19th cent. Oblong folio. Presented by Ferdinand Schubert, in 1824, to Ambros Rieder. See also under Stabat Mater (19th cent.).

"MESSA Canonica. Cioe Tutta in Canone," for 4 voices, in score, without accompaniment, composed by Giovanni Giuseppe Fux, in 1718.

Additional 14109, ff. 111–174.

Paper; early 19th cent. Oblong quarto. See also under Motets (below, p. 342).

SHORT Mass ("Kyrie" and "Gloria") in D, for 4 voices, with symphonies and accompaniments for oboes, trumpets, and strings, and a figured bass for organ, in score, by Francesco Durante.

Additional 14139, ff. 1–76.

Paper; early 19th cent. Oblong quarto. See also under Miserere (below, p. 250).

"KYRIE" and "Gloria" in F, for 2 trebles and 2 altos, with accompaniments for oboes and strings, and a figured bass for the organ, in score, written by Nicolò Jommelli, in 1745, for the Conservatoire at Venice.

Additional 14150.

Paper; ff. 49. Early 19th cent. Folio.

MASS in A minor, for 16 voices, with a basso continuo, in score, by Orazio Benevoli.

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Additional 14161, ff. 56–85b.

Paper; early 19th cent. Oblong quarto. See also above, p. 209.

"CREDO," "Sanctus," "Benedictus," and "Agnus Dei," in C, for 5 voices with strings and figured bass for organ, in score, by Nicolò Fago, "detto Tarantino." In the hand of F. Santini.

Additional 14166, ff. 44b–68.

Paper; early 19th cent. Oblong quarto. See also under Motets (below, p. 343).

MASS for 4 voices, in score, "alla Palest[r]ina," composed by [Alessandro?] Scarlatti in 1710. In the hand of G. Sigismondo. Begins with the "Gloria in Excelsis" and ends with the "Hosanna in Excelsis."

Additional 14174, ff. 21b, 75.

Paper; early 19th cent. Oblong quarto. The MS. also contains Motets (below, p. 349).

MASSES for several voices, with figured bass for organ, in score, by Pasquale Anfossi. In the hand of the Abbate Fortunato Santini.

1. "Kyrie" and "Gloria," in B♭ and D, for 2 choirs of 4 voices each. f. 21b.
2. Mass in D, for 4 voices. f. 75.

Additional 14176.

Paper; ff. 118. Early 19th cent. Quarto.

"KYRIE" and "Gloria" in C minor, for 4 voices, with symphonies and accompaniments for trumpets, horns, oboes, and strings, in score, by Antonio Lotti.

Additional 14177, ff. 1, 62.

Paper; early 19th cent. Oblong quarto. The MS. also contains a Miserere (below, p. 250) and a Motet (below, p. 344).

PORTIONS of Masses for 4 to 9 (or 10) voices, with accompaniments for strings, *etc.*, in score, by the same. In the hand of G. Sigismondo.

1. "Credo," in D minor. f. 1.
2. "Gloria in Excelsis," in C, with accompaniments for trumpets, oboes, bombardon or bassoon, and figured bass for the organ, *etc.* f. 62.

Additional 24289.

Paper; ff. 204. Early 19th cent. Folio. Belonged to Dr. Henry John Gauntlett.

"KYRIE" in F and "Gloria" in C, for 2 choirs of 4 voices each, with symphonies and accompaniments for oboes, horns, trumpets, and

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strings, and basses for 2 organs, in score, by Angiolo Tarchi. Transcribed at Rome (see f. 1).

Additional 31818, f. 27.

Paper; early 19th cent. Oblong folio. For a fuller description of the MS., see above, p. 95.

"Christe, Eleison," from a Mass, in score, by Francesco Turini, 1643. A note in the hand of the transcriber, R. J. S. Stevens, says "Handel adopted."

Additional 33310, ff. 84b–88.

Paper; early 19th cent. Oblong folio. See also under Songs.

"Gloria in excelsis Deo"; for 4 voices with pianoforte accompaniment, in score, apparently by John Fane, Lord Burghersh, afterwards (1844–1859) 11th Earl of Westmorland.

Additional 34804, ff. 13–19b.

Paper; early 19th cent. Oblong folio. See also under Songs (1820–4).

Part of a Mass in C, for 4 voices, with accompaniment for pianoforte or organ, which is evidently compressed from an orchestral accompaniment (see f. 16). In score, apparently by John Lodge Ellerton, in whose hand it is. The first part (as far as the "Crucifixus") is lost, and also the latter part of the "Agnus Dei."

Additional 31522.

Vellum; ff. 108. A.D. 1800 (f. 99b). Large folio.

"Misas del M. R. P. F. Martin Francisco de Cruzelaegui Religioso Francisc[a]no" (called "Franco del Niño Jesus" on f. 99b).

The Masses are six in number and are written in the ecclesiastical modes, the only harmonized portions being the "Et incarnatus," to which a 2nd part (generally in thirds) has been added on the opposite page in the same hand as the body of the MS.

Additional 31711.

Paper; ff. 57. After 1802 (see f. 1). Oblong folio. Belonged to Fr[iedrich von?] Amerling [the painter?] in 1865.

"Messa Solenne in D [minore] per Soprano vivo, Alto, Tenore, Basso, et quatro Voci concertanti ripienni, Violino primo, et Secondo, Viola da Braccio obligato, due oboe, Fagotto, flauto, Clarino Principale, due Clarini, Timpani, Violoncello Obligato, et Violone con Organo"; in full score, by Joseph Haydn, 1798. In the hand of his amanuensis, Johannes Elssler. *Signed* by the composer.

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Additional 32186.

Paper; ff. 174. A.D. 1804, 1808. Oblong folio.

"Missæ solemnes" (two in number) for 4 voices (solo and chorus), with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, drums, bassoons, and strings, and a figured bass for organ, in score, by Giovanni Nepomuk Hummel. *Autograph.*

1. In E♭ (op. 80), "[1]804." ff. 1–88b.
2. In D minor (op. 111), "[1]808." With additional parts for 3 trombones in a separate score at the end. ff. 89–174.

Additional 32185.

Paper; ff. 138. A.D. 1806. Oblong folio.

"Missa solemnis" in C, for solo voices and 4-part chorus, with symphonies and accompaniments, for flutes, oboes, clarinets, horns, bassoons, trumpets, drums (the last three in a separate score), and strings, in score, by Johann Nepomuk Hummel. *Autograph.* Composed on the occasion of the marriage of Princess Leopoldina Eszterhazy.

Additional 31041.

Paper; ff. 90. A.D. 1809, 1810. Oblong folio.

"Missa solemnis," in D; for solo voices and 4-part chorus, with symphonies and accompaniments for horns, flutes, clarinets, bassoons, and strings, and a figured bass for organ, in score, by Sigismundo Neukomn, "fratrum Michaelis et Josephi Haydn discipuli." *Autograph.* It was originally written at Montbèliard, on 11 March, 1809, but the instrumental parts were altered on 31 December, 1809, and 3 additional trombone parts (see f. 87b) added on 1 January, 1810.

Additional 14342, ff. 2, 18, 53–55.

Paper; A.D. 1810, *etc.* Oblong folio. The MS. also contains a Chant (above, p. 150), Madrigals (1812), Requiems (1800), *etc.*, described elsewhere.

Masses and portions of Masses, in score, harmonized by S. Wesley; from a volume of his compositions collected, and in many cases transcribed, by Vincent Novello, by whom it was presented to the British Museum in 1843.

1. The Gregorian Mass "Pro Angelis," for 4 voices, with organ part. f. 2.
2. "Christe, eleyson." "1810." Organ part. *Autograph.* f. 53.

Additional 17731, ff. 2–25b.

Paper; A.D. 1812. Quarto. Belonged to Charles Stokes, whose widow presented it to Vincent Novello in 1839. The MS. also contains a Motet (below, p. 345), *etc.*, described elsewhere.

Mass, "Pro Angelis," arranged and harmonized for solo voices and 4-part chorus, with accompaniment for organ, in score, by S. Wesley.

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Autograph. Novello, in a note dated 1848, alludes to the missing "Kyrie" as having been published in his *Sacred Music.*

Additional 35001, ff. 1–14.

Paper; A.D. 1812, *etc.* Quarto. For a further description of the MS., see under Motets (below, p. 345).

FRAGMENTS from Masses, in score, apparently all by Samuel Wesley, in whose hand they are written.

1. "Agnus Dei" in D, for 2 and 4 voices. "1812." f. 1.
2. "Missa de Sanctissima Trinitate. Tono Quinto," consisting of "Kyrie," "Gloria," and "Credo" in D, for 4 voices, with figured bass for the organ. f. 3.
3. "Missa," consisting of very short "Kyrie," "Gloria," and "Hosanna in Excelsis," for 3 voices, with the plainsong for the priest. f. 13.

Additional 32411, f. 29b.

Paper; about 1818. Oblong octavo. See also above, p. 157, under Chorales.

"GEDANKEN zu einer Misse": sketch of the opening bars of a "Kyrie," for 4 voices, in score, apparently by Johann Christian Lobe, in whose hand it is written.

Additional 14190, ff. 1–13b.

Paper; A.D. 1820. Oblong folio. The MS. contains also a Miserere (below, p. 248), a secular Motet (1762), and a secular Song (18th cent.).

"MISSA Papi Marcello" (*sic*), for 6 voices, in score, by Palestrina.

Additional 31239, f. 10b.

Paper; A.D. 1825. Oblong duodecimo. Presented by the transcriber to William Horsley, "catcher in ordinary" to the Royal Society of Musicians, 1825. For a further description of the volume, see under Harmony (1825–1829).

"KYRIE eleison," described as "Litaniæ," for 4 voices, with a compressed score for organ below, in score. Anonymous. In the hand of Samuel Wesley.

Additional 31526, ff. 49, 56, 60.

Paper; after 1825 (watermark). Oblong folio. See also under Motets (below, p. 349).

FRAGMENTS of Masses, unaccompanied, in score, by Leonardo Leo, in the hand of J. P. Street.

1. "Cum sancto Spiritu" (5-part chorus), in G. f. 49.
2. "Qui tollis peccata" (quintet), in D minor; and "Cum sancto Spiritu" (5-part chorus) in F. f. 56.
3. "Qui tollis peccata" (quintet), in F minor. f. 60.

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Additional 32071.

Paper; ff. 30. A.D. 1834. Oblong quarto.

"MISSA Clementina": a short Mass in C, for 5 voices, with 7-part "Agnus Dei," by Alessandro Scarlatti, who wrote it and dedicated it to Clement XI in 1703. Copied in 1834 by J. Mayer from the original, then in possession of the Crown Prince Max of Bavaria at Munich.

Additional 35026, f. 27.

Paper; A.D. 1839. Quarto. For a description of the MS., see under Albums (1836–1895).

BEGINNING of "Kyrie" in F, for bass, with pianoforte accompaniment; in the hand of H. Phillips, the singer.

Egerton 2464, ff. 56–88.

Paper; about 1841 (see below). Oblong folio. See also under Lamentations (above, p. 199).

MASS in E minor, for 4 voices, without accompaniment, in score, by Alessandro Scarlatti, who dedicated it to Cardinal Pietro Otthoboni. Scored by Karl Proske [published in 1841] from the MS. in the Altaemps-Otthoboni collection at the Vatican (no. 2925). This transcript is in the hand of the Abbate Fortunato Santini, who apparently presented it to Rev. E. Goddard.

Additional 32082.

Paper; ff. 84. A.D. 1842. Quarto.

"MESSI solennelle sous le titre distinctif 'das Chagas' (des 5 plaies) composée pour la chapelle Royale à Queluz (près Lisbonne) par le Chevalier Sigismond Neukomm." *Autograph.* For solo voices and 4-part chorus, with symphonies and accompaniments for oboes, clarinets, bassoons, and strings, and a figured bass for organ, in score; originally written (in 1823) with organ accompaniment only. An alternative setting of the "Benedictus" has been added at f. 79b.

Additional 33312, ff. 1–160b.

Paper; before 1844 (when the composer became Earl of Westmorland). Oblong folio. The MS. also contains an Anthem (above, p. 106) and a Magnificat (p. 209).

"MESSA a quattro voci a Piena orcchestra (*sic*) (flute, oboe, clarinets, horns, trumpets, bassoons, trombones, drums, strings, and organ) di Lord Burghersh. Originale." Only partially *autograph*, most of the words and many of the notes, especially in the vocal parts, being in the hand of an amanuensis. The parts for the 2nd horns are added at the end of each division of the Mass.

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Egerton 2456.

Paper; ff. 129. Before 1849 (see below). Belonged to Rev. E. Goddard. Oblong quarto.

SHORT MASS in F, consisting of the "Kyrie" and "Gloria"; for 4 voices, with symphonies and accompaniments for trumpets, oboes, horns, and strings, and a figured bass for organ, in score, by Giovanni Paisiello. At the end (f. 129b) are the first 6 bars of the "subject of adagio in Beethoven's Posthumous Quartet, B flat, op. 130 (Ella's concert, June 12th, 1849)."

Egerton 2564.

Paper; ff. 81. Before 1850 (see below). Quarto.

"MISSA solemnis in Festo Paschali, in D," op. 30, composed and dedicated to King Louis Philippe (d. 1850) by Franciscus Commer. Written for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, horns, flutes, oboes, clarinets, bassoons, and strings, in full score.

Additional 34607, *passim*.

Paper; A.D. 1855. Oblong folio. See also under Motets (below, p. 353).

MASSES, in parts, by Felice Anerio.

1. "HOR le tue forze adopra" (4 voices). ff. 18, 51, 84, 117.
2. "Vestiva i colli" (8 voices). ff. 38, 71b, 104b, 136, 152, 164, 175, 186.

Egerton 2448, ff. 3–137.

Paper; 19th cent. Small oblong folio. The MS. also contains Motets (below, p. 357).

MASSES, for several voices, with figured basses for organ, in score. The first two are for two choirs of 4 voices each, the others for 4 voices.

1. In D, "in Pastorale" (without "Benedictus"). "Pompeo Caniciari." f. 3.
2. "Kyrie" and "Gloria" in F. "Pietro Paolo Bencini, Romano." f. 45.
3. In D minor (without "Benedictus"). "Gio. Batta Pergolese." f. 77.
4. In C (ending with "Credo"). "Leonardo Leo." Written for the Royal Chapel at Naples. f. 99.
5. "Kyrie" and "Gloria" in D minor. "Andrea Basilj." f. 122.

Egerton 2453, ff. 43, 51.

Paper; 19th cent. Oblong quarto. The MS. belonged to the Rev. Edward Goddard. It also contains a Magnificat (see above, p. 210) and a Motet (below, p. 358).

PORTIONS of Masses for 4 choirs of 4 voices each, in score.

1. "Amen" to the Credo, from the Mass "In diluvio aquarum multarum." "Orazio Benevoli, Romano." f. 43.

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2. Mass (without "Benedictus") called "La Cenesa" (?), in G minor, with a figured bass for organ. "Alesandro Melani." f. 51.

Egerton 2459, ff. 77–136b.

Paper; 19th cent. Oblong quarto. Apparently given to the Rev. Edward Goddard by the transcriber. The MS. also contains a Madrigal, a Miserere (below, p. 251), Motets (p. 359) and secular Trios.

"KYRIE" and "Gloria," for 5 voices, with accompaniments for oboes, horns, strings and organ, in score, by Leonardo Leo. In the hand of Abbate Fortunato Santini.

Egerton 2460, ff. 77–132.

Paper; 19th cent. Oblong quarto. For a further description of the MS., see under Motets (below, p. 359).

MASSES, in score:—

1. "Messa detta Papae Marcelli," for 6 voices, by "Gio. Pier Luigi Palestrina." With a list of the days on which it is sung in the Sistine chapel. f. 77.
2. Mass in D minor, for 2 choirs of 4 voices each, by "Filippo Siciliani"; to be sung when the Pope officiates in person. f. 96b.

Egerton 2462, f. 11.

Paper; 19th cent. Oblong quarto. See also under Songs (sacred).

"MESSA a Cappella . . . sul v Tono," for 4 voices, in score, by Antonio Lotti, 1700.

Additional 14149, ff. 106–141.

Paper; 19th cent. Oblong quarto. See also under Motets (below, p. 333).

"Eterna Christi munera," for 4 voices, in score, by Petrus Aloysius P[r]enestine. Described as "in Libro Primo Impressa" [? Alfieri's *Raccolta di Musica Sacra*, vol. i].

Additional 14194, ff. 1–39.

Paper; 19th cent. Oblong quarto. See also under Motets (below, p. 362).

"MISSA in Cœna Domini," for 4 voices, in score, by Ludovicus Vittoria.

Additional 29275.

Paper; ff. 124. 19th cent. Folio.

MASS in E♭, for 4 voices, with symphonies and accompaniments for trumpets, clarinets, flutes, horns, and strings, and a figured bass for organ, in score, by Domenico Cimarosa. Transcribed with the

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permission of the Abbé de Sambucy from a copy made at Paris. Probably the Mass mentioned by Fétis as composed in 1784.

Additional 31615, ff. 104–132.

Paper; 19th cent. Oblong folio. See also under Motets (below, p. 329).

SHORT MASS in G, consisting of "Kyrie" and "Gloria"; for 2 trebles, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Giovanni Battista Fenoglio. Transcribed by G. L. Benson, of Salisbury.

Additional 32394, ff. 49–84b.

Paper; 19th cent. Large quarto. See also above, p. 228.

MASS in C, for 4 voices, with symphonies and accompaniments for trumpets, horns, drums, and strings, and a figured bass for organ, in score, by Leopold Mozart. Transcribed for Otto Jahn from a contemporary copy now in the Royal Library at Munich.

Additional 33444, ff. 1–28b.

Paper; 19th cent. Folio. The MS. also contains a Motet (below, p. 364).

MASS in A (No. 1), for 4 voices, with accompaniments for horns and strings, and a figured bass for organ, in parts (several of them in duplicate), by P[ater] Kajetan Vogler [Vogel].

SECTION XVI.—MIRACLE-PLAYS,

INCLUDING MORALITIES, MYSTERIES, PASSION-PLAYS, ETC.

Cotton, Vespasian D. vi, f. 77b.

Vellum; 11th cent. 7¼ × 5½ in. The MS. belonged to St. Augustine's Abbey, Canterbury.

DIALOGUE between the Chorus and Cantor, beginning with the words "Venite, filii eue, uenite ad filium Marie." With neums. The Chorus is represented as demanding why the Saviour hangs on a malefactor's cross. Having heard the Cantor's explanation of the reason, they break out into a song of praise "Aue, rex noster," *etc.*

The dialogue immediately follows some short extracts from the Gradual, which have been added to a miscellaneous collection of theological and moral tracts written in the Anglo-Saxon character about the 10th cent.

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Additional 36881.

Vellum; ff. 28. 12th cent. 6¼ × 4¼ in.

COLLECTION of Sequences, Tropes, and other *Cantiones*, with music, many of them having two or three verses set, like hymns, to the same music, which is, unless where the contrary is stated, in two parts, written on 4 lines scratched on the vellum, but not coloured, and preceded by the C, F, and G signatures. They appear to be arranged in series; and the harmonized ones, at least, were probably intended for performance at Christmas and other feasts in the so-called Mysteries (see below). The pieces marked with an asterisk occur also in the 12th cent. MS. Fonds lat. 292 (formerly 3719) in the Bibliothèque Nationale at Paris.

The first series (nos. 1–15) refers to the Nativity, with which the cult of St. Nicholas is apparently combined (see no. 13):—

1. "Per letalis pomi pastum." f. 1.
2. "*Omnis curet homo promere cantica" (in Dreves' *Analecta Hymnica*, xx, p. 67). f. 2b.
3. "*Noster cetus psallat letus": trope to the "Benedicamus Domino" (Dreves, xx, p. 116). f. 3.
4. "*Per partum uirginis" (Dreves, xx, p. 87). f. 4.
5. "*Veri solis radius" (Dreves, xx, p. 45. Also in Add. 15722, f. 49, a French MS., early 13th cent.). f. 5b.
6. "O! primus homo corruit in fraude feminea." f. 7b.
7. "*Lux refulget de supernis edita." f. 8b.
8. "*Vellus rore celesti maduit." f. 9b.
9. "Rex omnia tenens imperio": trope to the "Benedicamus Domino" (Gautier, *Histoire de la Poésie Liturgique*, p. 172). f. 10b.
10. "Dulci dignum melodia." f. 11.
11. Congaudet hodie celestis curia." f. 12.
12. "Patris ingeniti filius": originally an Advent hymn (Wackernagel, *Das Deutsche Kirchenlied*, i, 282). f. 12.
13. "*Cantu miro summa laude summo uiro uir aplaude" (Dreves, xxi, p. 85, among the hymns in honour of St. Nicholas). f. 12b.
14. "Prima mundi seducta sobole": trope to the "Benedicamus Domino" (in *Bibliothèque de l'École des Chartes*, 1868, p. 108). f. 13b.
15. "Catholicorum concio": trope to the "Benedicamus Domino" (Gautier, p. 172). f. 13b.
16. "Gregis pastor titirus asinorum dominus," with allusions to the "festa . . . baculi" and the "epulum" given on that occasion, generally on the first day of the year (see Chambers' *Mediæval Stage*, i, pp. 319, 320, *etc.*). Published by Dreves, xx, p. 110, from a Mosbach Gradual of 1360; he gives (p. 254) the musical notes also, which are very similar to the lower part of the present setting. f 13b.
17. Unharmonized tropes to the "Sanctus," including one, "Sanctus Fons uiuus," printed by Gautier (p. 163). f. 14.

The four following (also unharmonized) are closely connected with the preceding number and are in honour of the Virgin and (no. 19) St. John the Baptist:—

18. "Clangat hodie uox nostra melodum." f. 15.
19. "Sollempnia presentia con (*sic*) nimia leticia ecclesia extollat precursoris." f. 15b.
20. "Aue, Mater saluatoris nostri terminus doloris." f. 16b.
21. "Virga iesse floruit, virgo deum genuit": the first words only of a prose of the Virgin (Milchsack, *Hymni et Sequentiæ*, i, 208, from a 15th cent. Jumièges MS.). f. 16b.

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Here there is a gap of at least eight leaves. Of the following six numbers, the first and the last four seem to refer to the Feast of the Annunciation (25 March) rather than to the Nativity :—

22. A sequence of which the beginning is lost. The first verse preserved in its entirety begins "Hanc prophete priscis a seculis signauere." f. 17.
23. "*Orienti oriens stella noua claruit . . . balaam presagiens ut olim edocuit" (Epiphany). f. 17b.
24. "Delictis hominis subintrat uirginem . . . regis potencia." f. 18b.
25. "De monte lapis scinditur" (different from the one beginning with the same words in the Bibliotheca Laurenziana at Florence, Plut. xxix, cod. i, f. 204). f. 19b.
26. "Chorus noster recolat sancti uiri [? St. Nicholas] festum," with a verse "Quam felix cubiculum," referring to the Annunciation. f. 20b.
27. "Res iocosa quod hec rosa sine succo floruit"; followed by a musical setting of the words "Ora pro nobis, beate Nicolae." f. 21b.
28. "Ad honorem sempiterni regis" (Pentecost?). f. 22b.

The remaining pieces are unharmonized. Between nos. 29 and 30 are "Letetur orbis," with the refrain "fulget dies ista" (Pentecost), and "Dum annua recolitur dies redempcionis," without music (ff. 23, 23b).

29. "Regi nato gloria" (Holy Innocents). f. 23.
30. "Gaudet chorus celestis hodie nobis Christo nato de uirgine," with a reference to the visit of the Magi. f. 23b.
31. "Benedicamus. Angelus sedens ad sepulcrum": Easter trope to the "Benedicamus" (Gautier, p. 172). f. 24.
32. "Eya, pueri, uoce precelsa benedicamus regi magno olim nato domino." f. 24.

Some charms are inserted on the next page, and then follows in a different hand and on smaller leaves :—

33. "Planctus ante nescia planctu lassor anxia," known as the "Planctus Mariæ," and as such introduced in Passion-plays (published by Du Méril, *Origines Latines*, p. 143). f. 25.

Additional 23922, ff. 8b–11.

Vellum; 12th–13th cent. 5⅜ × 4 in. For a further description of the MS., see *Catalogue of Additions*, 1882–1887.

MIRACLE-PLAY of "The Three Kings," or "The Adoration of the Magi," introduced in an Office for the Octave of the Epiphany, which forms part of a Processional written for Strassburg Cathedral. It begins abruptly—without any heading—after the "Magnificat," with the words "Stella fulgore nimio rutilat," assigned to one of the Magi. The other characters are the other two Magi, the King (Herod), a Messenger, an Armour-bearer, Scribes, a Chorus, Shepherds, Midwives, and an Angel. The Play ends where the Armour-bearer announces to Herod that the Magi have deceived him and gone home another way, the King thereupon exclaiming, "Incendium meum ruina extinguam." These words are immediately followed by the Office for S. Hilary's day.

The Play has a considerable resemblance to the one in the Orleans

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Library (no. 178), though the latter begins differently—with the appearance of the Angel and the heavenly hosts to the Shepherds. The MS. in the Bibliothèque Nationale (no. 904) commences in the same way as the present MS., but has otherwise very little in common with it (see Coussemaker's *Drames Liturgiques*, pp. 143, 243).

The greater part of the text is accompanied by musical notes or neums of the early Gothic form.

Harley 978, ff. 2–4b.

Vellum; after 1226. 7½ × 5 in. For a further description of the MS., see under Catches.

"Samson, dux fortissime": chiefly a monologue, with a few words put into the mouth of Dalilah and another. The musical notes, with which the text is accompanied throughout, are square and diamond-shaped, on a stave of 5 red lines, with the C signature.

Egerton 2615, ff. 1–108.

Vellum; about 1227–1234. 8¾ × 5 in. For a further description of the MS., see *Catalogue of Additions*, 1882–1887.

1. Office for the Circumcision, commonly known as the Fête des Fous, containing the celebrated Prose de l'Âne, "Orientis partibus aduentauit asinus," with musical notes throughout, those to the above prose being given in plainsong (f. 1) and in a 3-part setting (f. 43). f. 1.

2. "Danielis Ludus," beginning with the short prologue, "Ad honorem tui, Christe, Danielis ludus iste. In Beluaco [Beauvais] est inuentus Et inuenit hunc iuuentus," followed by the prose "Astra tenenti cunctipotenti turba uirilis et puerilis contio plaudit." The principal characters represented are King Belshazzar and his princes and satraps, magicians, the Queen, King Darius and his princes and musicians (cythariste), and Daniel. The choruses which introduce the leading characters—somewhat resembling the ancient Greek choruses—are called "conductus," but it does not appear whether they were intended to be sung in harmony or with instrumental accompaniments. In the chorus of princes, "Vir propheta Dei Daniel" (f. 98b), there is a mixture of Latin and French. f. 95.

The text is accompanied throughout by quasi-square and diamond-shaped notes on a stave of 4 red lines, with the F, C, and G signatures.

Additional 15102, ff. 207–221.

Paper; A.D. 1487. 10½ × 7½ in. The principal contents of the MS. are the Life and Epistles of St. Hildegard. It belonged to the monastery of S. Jacobus Scotorum at Würzburg, and later to that of Lampspringe, Hanover.

"Ordo Virtutum de patriarchis et prophetis"; written in long lines, with red initials, by order of the Abbot of Spanheim, from a MS. said to be in the autograph of St. Hildegard, Abbess of St. Rupert's at

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Bingen (*fl.* 1163). Begins with the words "Qvi sunt hi." The characters represented are "Patriarche et Prophete," "Virtutes," "Anima," "Scientia Dei," "Strepitus Diaboli," "Humilitas," "Karitas," "Timor Dei," "Diabolus," "Obediencia," "Fides," "Spes," "Castitas," "Innocencia," "Contemptus Mundi," "Amor celestis," "Verecundia," "Misericordia," "Victoria," "Discretio," "Patientia," *etc.*

The notes used are of the Gothic form on a stave of 5 lines, of which the F and sometimes also the C line are coloured red.

Additional 35290, ff. 234–241b.

Vellum; late 15th cent. 11 × 8 in. For an analysis of the contents of the MS. in the hand of Joseph Hunter, see Add. 24480, ff. 159–161b.

"The Wefferes," *i.e.* Weavers, being no. 46 of a series of mystery plays performed by the crafts of York on Corpus Christi Day. The principal characters are thirteen Angels, the Virgin, and the five leading Disciples.

Music for 2 voices, in quasi-score, is given to the words "Surge, propera, Columba mea" (f. 235b), "Veni de libano, sponsa" (f. 236), and "Veni, electa mea" (f. 238); and at ff. 241, 241b, there are alternative settings of the two former, in parts. The notes, black and occasionally red, are either diamond-shaped or square in form, written on a stave of 5 red lines.

Harley 2124.

Paper; ff. 144. A.D. 1607. Small folio.

The Chester Mysteries, divided into 24 pageants, with directions for their acting by the guilds of that city, copied by James Miller, in July and August, 1607. The 7th pageant, "De pastoribus gregem pascentibus," assigned to the Painters and Glaziers, contains a few notes of music to the "Gloria in excelsis Deo," expressed by quasi-diamond-shaped notes on a stave of 4 red lines, with the F signature.

The Chester Mysteries are supposed to have originated with Sir John Arnway, whose mayoralty is given in Harl. 2013, f. 1*, as occurring in A.D. 1327, 1328.

Additional 27945, f. 51b.

Paper; late 18th cent. Narrow oblong duodecimo.

The Chester Mysteries: another copy transcribed by George Steevens from George Bellin's MS., dated 1600 (Harl. 2013), itself a copy of the latter's earlier MS. (Add. 10305), which is dated 1592. The musical notes to the "Gloria" do not occur in Bellin's MSS., but have been supplied from Harley 2124, above.

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SECTION XVII.—MISERERE.

SETTINGS OF PSALM LI, WITH LATIN WORDS, AS PERFORMED IN THE CHURCH OF ROME.

Additional 19583, ff. 33b–36.

Vellum; first half of 16th cent. Oblong octavo. For the further contents of the MS., see under Motets (below, p. 261).

ALTUS part of "Miserere mei, Deus" [for 5 voices], by Josquin [des Près]; divided into 3 parts.

Royal Appendix 23, 24, f. 10b; 25, f. 9b.

Paper; 16th cent. Oblong octavo. See also under Motets (below, p. 267).

"MISERERE mei, Deus"; apparently by Dyricke Gerarde. Superius, contra-tenor and tenor parts.

Additional 31992, f. 84.

Paper; after 1611 (?). Oblong quarto.

"MISERERE mei, Deus"; in lute tablature, by George Formellis. See under Lute Solos.

Printed Book, D. 212. c. (vol. i, f. 52; vol. iii, f. 59).

Paper; after 1613. Small quarto. See also under Motets (below, p. 280).

"MISERERE mei, Deus"; for 2 voices (cantos or tenors), in parts, from *Jacobi Mori Viadanæ Concerti Ecclesiastici, &c.* Motets by Giacopo Mori of Viadana, published at Antwerp, in 1613, by Pierre Phalèse of Louvain, the younger (see below, p. 280).

Royal Appendix 64, f. 10b.

See under sacred Canons (above, p. 115).

Additional 34898, f. 53b.

Paper; about 1628 (see f. 33). Small folio. For contents of the MS., see under Masses (above, p. 216).

"MISERERE mei, Deus"; for 6 voices in score, by Andreas Repgin.

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Additional 30382, ff. 23–28.

Paper; A.D. 1678–1682. Folio. For a further description of the MS., see under Motets (below, p. 285).

"MISERERE mei, Deus"; for 2 trebles and bass, with a figured bass, in score. By H. B[owman]. *Imperfect* at the end.

Additional 33234, ff. 61–69b.

Paper; A.D. 1680–1682. Folio. For a further description of the MS., see under Songs.

ANOTHER copy of the same work. By H. Bowman.

Additional 31479 (four parts, i, f. 57b; ii, f. 51; iii, f. 46b; iv, f. 44).

Paper; 17th cent. Folio. See also under Motets (below, p. 289).

"MISERERE mei, Deus"; for 3 voices, with a figured bass, in parts. A "Gloria Patri" is added at the end. Anonymous.

Additional 31403, f. 31.

Paper; about 1700. Folio. See also under Organ Solos.

"MISERERE mei, Deus"; in compressed score, by Byrd.

Additional 31608.

Paper; ff. 30. A.D. 1714. Oblong folio. Belonged, in 1863, to Joseph Warren.

"MISERERE mei, Deus"; for solo voices and 5-part chorus, in score, with accompaniments for strings and a figured bass for organ, by Francesco Scarlatti. *Autograph.*

Additional 14107, ff. 69–88b.

Paper; A.D. 1754. Oblong quarto. For the contents of the MS., see under Motets (below, p. 297).

"MISERERE mei, Deus" (omitting the last three verses of the psalm); for 5 voices, with a figured bass for organ, in score, composed by Francesco Durante for the church of San Nicolò at Bari, 1754. Apparently *autograph.*

Additional 24295, ff. 1, 53.

Paper; A.D. 1754, *etc.* Oblong folio. The MS. also contains a "Dies iræ" by the same composer (see under Motets, below, p. 322). It appears to have belonged to Domenico Dragonetti, Vincent Novello, and Dr. Henry John Gauntlett.

Two settings, in D minor and C minor, of the "Miserere mei, Deus, ... A quatro voci con Stromenti Concertato . . . . Ferdi-

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nando Bertoni," in full score. *Autograph.* The names of the female soloists are added throughout.

Additional 5054, ff. 40–53b.

Paper; before 1760. Quarto. For a further description of the MS., see under Anthems (above, p. 68).

"MISERERE mei, Deus"; for 5 voices, in score, divided into three parts, of which the second (f. 45b) begins "Auditui meo dabis gaudium," and the third (f. 49), "Domine, labia mea aperies." By Josquin a Prato.

Additional 31720.

Paper; ff. 63. [A.D. 1772?] Oblong folio.

"MISERERE mei, Deus"; for 1, 2, and 3 solo voices, and 3-part chorus (2 trebles and alto), with accompaniments for strings, and figured bass for organ, in score, by Sacchini, against whose signature (f. 1) is put, in pencil, the date 1772. Probably written for a convent. The surnames of nine of the singers are given, and in the case of two (Madalena and Teresa Raffaelle) the Christian names also.

Additional 11582, ff. 69–72b.

Paper; before 1782. Quarto. For the contents of the MS., see under Masses (above, p. 222).

"MISERERE mei, Deus"; in 3 parts, for 5 voices, in score, by Jusquin [des Près]. It is scored from no. vii in Book 3 of the *Motetti de la Corona*, published by Ottavio Petrucci in 1519.

Additional 14342, ff. 30–38.

Paper; A.D. 1792. Oblong folio. For other contents of the MS., see under Masses (above, p. 234).

"MISERERE mei, Deus"; for alto and bass, with a bass for harpsichord, in score, by S. Wesley. *Autograph.*

Additional 31400, ff. 1–27b.

Paper; 18th cent. Quarto. The MS. also contains some Masses (above, p. 229).

"MISERERE mei, Deus"; in F, for 2 choirs of 4 voices each, with accompaniments for violin, viola, and bass, and a figured bass for organ, in parts, by — Bore.

Additional 31525.

Paper; ff. 39. 18th cent. Oblong folio.

"MISERERE del Sig^{e} M^{o} Baj. Come si eseguisce nella Cappella Pontificia Di Roma," for 2 choirs of 4 and 9 voices respectively. Two copies, of which the second (f. 21) contains directions for singing.

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Additional 31614, ff. 26–56.

Paper; 18th cent. Oblong quarto. For the contents of the MS., see under Masses (above, p. 228).

"MISERERE mei, Deus"; for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Giambattista Fenoglio. *Autograph.*

Additional 31615, ff. 34–66.

Paper; 18th cent. Oblong folio. For the contents of the MS., see under Motets (below, p. 329).

"MISERERE mei, Deus"; for 4 voices, with symphonies and accompaniments for trumpets and strings, and a figured bass for organ, in score, by the same. *Autograph.* A "Gloria Patri" is added.

Additional 31616.

Paper; ff. 40. 18th cent. Oblong folio.

"MISERERE mei, Deus"; for 2 choirs of 4 voices each, with a bass for the organ, in score, by Leonardo Leo.

Egerton 2468, f. 59.

Paper; late 18th cent. Oblong folio. For other contents of the MS., see under Masses (above, p. 224).

"MISERERE mei, Deus"; for 4 voices, in score, said to be an incorrect copy of that by Allegri (see note at beginning).

Additional 14133, ff. 104–216.

Paper; late 18th cent. Oblong quarto. The MS. also contains Motets (below, p. 321).

"MISERERE mei, Deus"; in C minor, for 4 voices, with symphonies and accompaniments for strings, and a bass for organ, in score, by Giovanni Battista Pergolesi.

Additional 14137, ff. 145–156.

Paper; late 18th cent. Oblong folio. For the contents of the MS., see under Motets (below, p. 332).

"MISERERE mei, Deus"; for 4 voices, with a figured bass for organ, in score, by Nicolò Jommelli (see f. 76). In the hand of Giuseppe Sigismondo (see f. 170).

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Additional 14141, ff. 145, 161.

Paper; late 18th cent. Oblong quarto. For the contents of the MS., see under Motets (below, p. 332).

Two settings of the psalm "Miserere mei, Deus," for 4 voices, with a figured bass for organ, in score, by the same.

1. In G minor, as sung at the church of SS. Severino and Sossio at Naples. f. 145.
2. In the same key, "alla Palest[r]ina." In the hand of Giuseppe Sigismondo. f. 161.

Additional 14190, ff. 46–59.

Paper; late 18th cent. Oblong folio. For the contents of the MS., see under Masses (above, p. 235).

"Miserere mei, Deus"; for 3 and 4 voices, with a figured bass for the organ, in score, by David Perez.

Additional 14402.

Paper; ff. 61. Late 18th cent. Folio. Belonged in 1843 to Vincent Novello.

"Miserere mei, Deus"; for 2 choirs of 4 voices each, with accompaniments for horns and strings, in score, by Baldassar Galuppi detto Buranello. Described at the beginning as "Miserere . . . che segue subito doppo l' Oratorio."

Additional 24290, ff. 37–100.

Paper; late 18th cent. Oblong folio. The MS. also contains a Motet (below, p. 362) by the same composer. It belonged to Vincent Novello.

"Miserere mei, Deus"; for 1, 2, 3, and 4 solo voices, and 4-part chorus, with accompaniments for horns, flutes, and strings, in score, by Gaetano Latilla. Apparently *autograph*. Evidently written for a nunnery, the solo parts being sung by some of the leading pupils (whose Christian names are given) assisted by Signora Gregoria and Anna Maria Filippi.

Additional 24291, *passim*.

Paper; late 18th cent. Oblong octavo. The MS. also contains Lamentations (above, p. 199) and two Motets (below, p. 335).

"Musica Clas[s]ica," by several "Maestri Della Venerabile Cappella Vaticana," copied by or for Giovanni Jubilli, "Professore della sud[ett]a. Cappella." Included are the following settings of the "Miserere mei, Deus," which have pianoforte accompaniments, in score:—

1. For two choirs (a chorus of 5 voices —2 cantos, contralto and tenor, or 2 tenors, and bass—and a quartet or concertino, consisting of 2 cantos, contralto, and barytone or bass). "G. Allegri." f. 24b.

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2. For 5 voices (soli or chorus), with the exception of the "Redde mihi letitiam," which is written for 3 voices. "Pietro Guglielmi." f. 39.
3. For 4 voices (soli and chorus), except the "Amplius lava me," which is written for 3 voices. "G. Costanzi." f. 73.
4. For 4 voices (soli and chorus). "Niccolo Zingarelli." f. 105.

Additional 31395, ff. 19–27b.

Paper; late 18th cent. Oblong folio. "Bought by me at Rome in the Corso, A.D. 1841. Fred. Blaydes, Ch. Ch. Oxon." For the contents of the MS., see under Masses (above, p. 226).

"MISERERE mei, Deus"; for 2 choirs, as described in Add. 24291, art. 1 (above), by Gregorio Allegri. In score.

Additional 31525, ff. 1, 21.

Paper; late 18th cent. Oblong folio. Belonged to Joseph Warren.

"MISERERE mei, Deus"; for a double choir of 4 and 5 voices, in score, by [Tommaso] Baj, as sung in the Sistine chapel. Copied by or for Benedetto Morganti, of Rome. Two copies. Different from the version published by Dr. Burney.

Additional 14189, f. 1–27.

Paper; 18th–19th cent. Oblong quarto. For other contents of the MS., see under Masses (above, p. 230).

"MISERERE mei, Deus"; for 2 choirs of 4 voices each, with a figured bass for the organ, in score, by Leonardo Leo. Said to be in the hand of Giuseppe Sigismondo.

Additional 14195, ff. 60–118b.

Paper; 18th–19th cent. Oblong quarto. The MS. also contains a Mass, in the same hand (above, p. 230).

"MISERERE mei, Deus"; for 4 voices, with symphonies and accompaniments for 3 violas and violoncello, and a bass for the organ, in score, by Giuseppe Sarti. In the hand of Giuseppe Sigismondo.

Additional 31762, ff. 44b–50b.

Paper; 18th–19th cent. Oblong folio. The MS. also contains Motets (below, p. 339).

"MISERERE mei, Deus"; for 3 and 4 solo voices, with 4-part chorus, in score. Unaccompanied. By Pasquale Antonio Basilij.

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Additional 32429, *passim*.

Paper; 18th–19th cent. Oblong duodecimo. See also under Motets (below, p. 340).

"MISERERE mei, Deus": four settings by anonymous composers, in parts. *Imperfect*, consisting of bass part only, except in no. 1, for which the soprano and 2nd tenor parts are given as well; and no. 3, which consists of 6 contralto and 2 tenor parts. Nos. 1, 3 and 4 end with the "Gloria Patri."

1. In F, omitting the "Tunc acceptabis." ff. 23b, 30b, 47.
2. In D minor. Beginning only. f. 29.
3. In F (à 4), described as "del Giubileo." The 1st tenor and contralto parts are in duplicate. ff. 58–72b.
4. In C minor. f. 91.

Egerton 2450, ff. 51b, 112.

Paper; early 19th cent. Oblong octavo. For the contents of the MS., see under Motets (below, p. 341).

Two settings of the "Miserere mei, Deus," in score.

1. Beginning "Tunc imponet super altare tuum"; for 2 choirs of 5 and 4 voices, by Gregorio Allegri. f. 51b.
2. For 5 voices. "Pietro Guglielmi." f. 112.

Additional 14139, ff. 77, 104.

Paper; early 19th cent. Oblong quarto. The MS. also contains part of a Mass (above, p. 231) and a Motet (below, p. 342).

Two SETTINGS of the psalm, "Miserere mei, Deus," in score, by Nicolò Jommelli, composed in 1751.

1. In D minor, for 4 solo voices and a 4-part chorus. f. 77.
2. In A minor, for 2 choirs of 4 voices each. f. 104.

Additional 14177, ff. 36–51.

Paper; early 19th cent. Oblong quarto. For the contents of the MS., see under Masses (above, p. 232).

"MISERERE mei, Deus"; for 4 voices, in score, by Antonio Lotti.

Additional 35134, ff. 24–29b.

Paper; A.D. 1832. Oblong folio. For other contents of the MS., see under Stabat Mater.

"MISERERE mei, Deus"; for 2 choirs of 5 and 4 voices, in score, by Tommaso Baj.

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Additional 34607, ff. 6–16b *passim*.

Paper; A.D. 1855. Oblong folio. For a further description of the MS., see under Motets (below, p. 353).

"MISERERE mei, Deus"; for 3 choirs of 4 voices each, in parts (wanting the alto of the 3rd choir), by "Prænestina" (*sc.* Palestrina).

Egerton 2454, ff. 41–92.

Paper; 19th cent. Oblong quarto. The MS. appears to have been presented by the transcriber to the Rev. Edward Goddard. It also contains Motets (below, p. 358) and a sacred Song.

"MISERERE mei, Deus"; for from 2 to 6 voices, with accompaniments for violoncelli and contrabassi, and a figured bass for the organ, in score, by Giovanni Paesiello. Preceded by a "Christus factus est," for which see under Motets. The whole MS. is in the hand of the Abbate Fortunato Santini.

Egerton 2459, ff. 2–31.

Paper; 19th cent. Oblong quarto. For the contents of the MS., see under Masses (above, p. 238).

"MISERERE mei, Deus"; for 2 choirs of 4 voices each, with a figured bass for the organ, in score, "con una ideale cantilena Gregoriana Riportata al commodo del tuono del Salmo"; by Leonardo Leo, March, 1739.

Egerton 2462, ff. 62–77b.

Paper; 19th cent. Oblong quarto. For other contents of the MS., see under Songs (sacred).

"MISERERE mei, Deus"; for 4 voices, in score, by Nicolò Zingarelli.

Egerton 2463, ff. 66–105b.

Paper; 19th cent. Oblong quarto. For the contents of the MS., see under Magnificat (above, p. 210).

"MISERERE mei, Deus"; for 2 trebles and 2 altos, with accompaniments for strings, in score, by Adolfo Hasse. In the hand of the Abbate F. Santini.

Egerton 2470, ff. 33, 52.

Paper; 19th cent. Oblong folio. The MS. belonged to the Rev. Edward Goddard. It also contains part of a Requiem, some Motets (below, p. 361), Passion Music, and a sacred Song, in the same hand.

COLLECTION of compositions, written for the Church of Rome, in the same hand, including settings of the "Miserere mei, Deus," for

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2 choirs of 5 and 4 voices, in score, as sung in the Sistine chapel (a), by Gregorio Allegri (ff. 33–41b), and (b) by Tommaso Bai (ff. 52–59).

Egerton 2571, ff. 12–23b.

Paper; 19th cent. Oblong folio. For a further description of the MS., see under Motets (below, p. 362).

"MISERERE mei, Deus," and "Gloria Patri"; for 2 voices, with a bass for organ, in score, by S. Wesley.

Additional 14194, ff. 163–210b.

Paper; 19th cent. Oblong quarto. For the contents of the MS., see under Motets (below, p. 362).

"MISERERE mei, Deus," in C minor; for 4 voices, with symphonies and accompaniments for strings and a figured bass for the organ, in score, by Ferdinando Bertoni. In the hand of the Abbate Santini.

SECTION XVIII.—MOTETS,

INCLUDING, BESIDES MOTETS PROPERLY SO-CALLED, SOME OTHER COMPOSITIONS FOR TWO OR MORE VOICES WITH SACRED LATIN WORDS WHICH IT HAS BEEN FOUND DIFFICULT TO ASSIGN TO ANY OTHER CLASS.

Burney 357, ff. 15b, 16.

Vellum; 12th-13th cent. Octavo. The complete MS. contains a miscellaneous collection of short theological and other pieces. It belonged to Thame Abbey, and afterwards to William Forrest.

SEQUENCE, "Amor Patris et Filii," apparently for Whit-Sunday; followed by a "Benedicamus Domino." It is set for 2 voices, the music being expressed by roughly written square and diamond-shaped notes on a double stave of 8 lines with the C signature.

Cotton, Titus A. xxi, f. 90b.

Vellum; early 13th cent. Octavo. At the end of a MS. containing a Virginale and part of a Psalter in a 12th-13th cent. hand.

SEQUENCE, "Virtute numinis, non natura dei et hominis, mater pura"; for 3 voices, written in England. Square and diamond-shaped notes, with the C and C B♭ signatures, on a triple stave of 4 lines each, with quasi-bars.

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Harley 978, ff. 8b, 9b, 11b.

Vellum; after 1226. Octavo. See also under Catches.

MOTETS, written at Reading Abbey, in square and diamond-shaped notes, with the C, C B♭, and F signatures. At the end are some lists of Motets.

1–3. Three compositions written for cantus superior and inferior, in parts, without words. On a stave of 5 red lines. ff. 8b, 9.
4. "Ave, gloriosa mater"; with alternative French words, "Duce creature Uirgine Marie," written underneath; composed for 3 voices, in quasi-score, on a stave of 12 to 15 lines, with what looks like a fourth part added at the end, in a contemporary, if not the same, hand. f. 9b.
5. "Perspice, Christicola": adaptation to Latin words of "Svmer is icumen in." f. 11b.

Egerton 2615, ff. 43, 69–94.

Vellum; about 1227–1234. Octavo. See also the *Catalogue of Additions*, 1882–1887.

MOTETS, in score, introduced in an Office for the Circumcision—the Fête des Fous—at Beauvais. They are, unless the contrary is stated, for 3 voices. The notes which accompany the text throughout are quasi-square on staves of 4 red lines, of which that for the lowest voice is occasionally placed below the text. There are others without words at ff. 74, 76.

1. "Orientis partibus aduentauit asinus" (Prose de l'âne). f. 43.
2. "Veni, doctor preuie." ff. 69, 84b.
3. "Christus manens." ff. 71b, 88b.
4. "Confirma nos" (for 2 voices). f. 73.
5. "Quem tremit infernus." ff. 73 (for 2 voices), 77b.
6. "...t honore uirginali." f. 73b.
7. "[Serena virgo (?)]." f. 74b.
8. "Sanctorum meritis." f. 76b.
9. "[V]iderunt omnes" (for 4 voices). f. 79.
10. "Notum fecit Dominus" (for 4 voices). f. 80.
11. "Descendit de celis." f. 82.
12. "[Salv]atoris hodie sanguis." f. 86b.
13. "[Pr]esul nostri temporis." f. 87b.
14. "Dic, Christi veritas." f. 88b.
15. "... legentur ab area." f. 89b.
16. "Transgressus legem." f. 90.
17. "Agmina milicie." Words by Philippe de Grève, music perhaps by Henricus de Pisis (see Eg. 274, ff. 3, 45, *etc.*). f. 91.
18. "[? Mar]ia, uirginum lux." f. 92.
19. "[G]aude, Maria, Gabrielem." f. 94.

Additional 30091, ff. 1–7 *passim*.

Vellum; 13th cent. Duodecimo. The MS. also contains two secular compositions (see under Duets).

MOTETS, mostly in praise of the Virgin, written in France in long lines with alternate blue and red initials. Only 2 parts are given, the 2nd (or ground bass) being generally sung to different words. The notes are written on a 4-line stave.

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The words of nos. 3 and 6 appear to be by Philippe de Grève (see Eg. 274, ff. 3, 54b, 56b, described below).

1. "O maria, decus angelorum." f. 1.
2. "Candida virginitas ut lilium." f. 1.
3. "Venditores labiorum fleant aduocati." By H. de Pisis (?). f. 2.
4. "Tedet intueri me, quod uita cleri multo peior uult haberi." f. 3b.
5. "O quam sancta, quam benigna, fulget mater saluatoris." f. 3b.
6. "In omni fratre tuo non habeas fidutiam." By H. de Pisis (?). f. 4b.
7. "Virgo, decus castitatis." f. 5b.
8. "O felix puerpera, flos virginum." f. 6.
9. "Hac in die dulce melos assumpte matris." f. 6.
10. "Balaam prophetanti." f. 6b.
11. "Cruci Domini sit cunctis horis laus parata." f. 7.
12. "Eva, quid deciperis." f. 7b.

Each motet is accompanied by musical notes and has what appears to be a *pes* or burden, in which the same melody is generally repeated twice, and in one instance five times, to words which have no connection with the text, but are probably those of well-known songs.

Egerton 274, ff. 7b, 43–56b *passim.*

Vellum; late 13th cent. Duodecimo. See also under sacred Songs.

Six of the "Dicta magistri Ph. (*sc.* Philippe de Grève), quondam Cancellarij Parisiensis," set for 2 voices. The music is probably by Henricus de Pisis. In nos. 2–6 the 2nd part consists of a bass added at the end of each.

1. "O Maria, uirginei flos honoris"; in quasi-score. f. 7b.
2. "Laqueus conteritur." f. 43.
3. "Agmina milicie"; on S. Katharine. (In Eg. 2615, f. 91, an upper part is added). f. 45.
4. "In saluatoris nomine." f. 50.
5. "In ueritate comperi." f. 52b.
6. "In omni fratre tuo." f. 54b.

Harley 524, f. 63.

Paper; 13th–14th cent. Octavo.

Hymn, "Veri floris sub figura"; for two voices, written in England, with black notes on 2 staves of 4 red lines each. Divided into bars of irregular length by a rather later hand. Preceded by an incomplete sermon De institutione Misse in a late 13th cent. hand, and followed by a Commemoracio de Trinitate in an early 14th cent. hand, with neither of which it appears to have any connection.

Additional 25031, ff. 1–4b.

Vellum; 13th–14th cent. Octavo. Fly-leaves of a MS. containing medical treatises, *etc.*, and apparently connected [in 1350] with Worcester (see f. 9).

Motets, written in England, in long lines with large initials. *Imperfect.* Square and diamond-shaped notes on a stave of 5 red lines, with the C signature.

1. "Felix namque Maria." One part. f. 1.
2. "De supernis sedibus fortitudo mittitur ad salutem Virginis." Three parts, a fourth being probably lost. f. 1b.

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3. "Prolis eterne genitor." One part. f. 2b.
4. "Quem non capit fabrica magnifica." One part, with a *pes*. f. 3. On f. 4b is what appears to be a fragment of another part.
5. "Psallat mater gracie; gaudet ecclesia." One part, with *pes*. f. 3b.
6. Fragments of other motets. f. 4.

Additional 28598, f. 14.

Vellum; 13th–14th cent. Small folio. From a Sarum Antiphonal.

"Primo tempore alleuiata est terra Zabulon": a Christmas antiphon for 2 voices.

Arundel 248, ff. 153, 155, 200b, 201b.

Vellum; early 14th cent. Octavo.

Sequences and a Hymn, in a collection of theological and moral pieces written in England, with small square notes, the 2-part compositions on staves of 8 or 10 lines, and the 3-part ones on staves of 12 or 15 lines, with the C or B♭ marked.

1. Sequence, "O labilis, O flebilis hominis conditio" (2 voices). f. 153.
2. Hymn, "Salue, uirgo uirginum" (3 voices). f. 155.
3. Beginning of a sequence, "[A]lleluia! virga ferax Aaron" (2 voices). f. 200b.
4. Sequence to the Virgin, "Risum . . ." (2 voices). f. 201b.

Cotton, Appendix xxix, f. 36b.

Vellum; early 14th cent. Quarto. Apparently from a Sequentiale connected with the church of Addle, co. York (see obits, f. 36).

"Angelus ad uirginem subintrans in conclaue": sequence for 2 voices, written on a double stave of 9 (?) lines, with the F and B♭ signatures.

Egerton 945, ff. 288–321 *passim*.

Vellum; early 14th cent. Duodecimo. From a Book of Hours, written (see f. 234b) apparently at Périgueux.

Amens and Alleluias in 2 or 3 parts, added at the end of some Sequences. Square and diamond-shaped notes on a stave of 5 red lines with the C B♭ signature.

Sloane 1210, ff. 1, 1*, 138–140.

Vellum; 14th–15th cent. Octavo. Fly-leaves of a MS. containing a treatise on grammar dated 1420. Belonged (15th cent.?) successively to Dom. John Palmer, John Gigur, "magister in collegio de Tateshale" [Tattershall, co. Linc.], and Dom. William Stokes.

Hymns, Sequences, *etc.*, written in England. Unless the contrary is stated, they are for 3 voices, and in score. In a mutilated form.

1. "Credo." *Imperfect* at the beginning. f. 1.
2. "Triumphus patet hodie leticie" (Exaltation of Cross). One part only. f. 1b.
3. The end of another sequence. One

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part only. f. 1*.
4. "Veni, mi dilecte" (2 voices). f. 1*.
5. "Arbor Ade" (2 voices). In honour of the Virgin. f. 1*b.
6. "Et in terra pax." f. 138.
7. "[K]yria, christifera." f. 139.
8. "Virgo salvavit hominem" (2 voices). f. 139b.
9. "O lux, beata trinitas." f. 140.
10. "Quare fremuerunt gentes" (2 voices, in parts). f. 140b.

The remaining sequences, *etc.*, are addressed to the Virgin.

11. "Omnes in domino." f. 141b.
12. "[Alle]luya! O miranda domina" (2 voices). f. 141b.
13. "In rosa primula." f. 142.
14. "....langueo, virgo regia." One part only. f. 142b.
15. "[R]eor nescia que sit sapientia." One part only. f. 143.
16. ". . . . Nuncius a summo patre mittitur." f. 143b.

Additional 24198, ff. 1, 132, 133.

Vellum; 14th–15th cent. Folio. Fly-leaves from an Augustinian Missal, which apparently belonged to the Abbey of St. Thomas the Martyr at Dublin. The first fly-leaf also contains a secular composition (see under Madrigals).

FRAGMENTS of what appear to be motets, arranged in alphabetical order, written in long lines with illuminated initials on a 5-line stave.

1. "R[—]" (St. Katharine). Apparently two parts. f. 132.
2, 3. "Rosa mundi" and the beginning of another, "Regis aula." f. 132b.
4. "Surge; jam est hora." f. 133.
5–7. "Trinitatem ueneremur," "Trinitatis uox," and "Te, Domina regina." f. 133b.
8, 9. "Trinitas et deitas" and "Te, domina Maria." f. 1.
10. "Triumphat hodie Christi miles" (St. Laurence). f. 1b.

Cotton, Titus D. xxiv, ff. 1–4.

Vellum; 15th cent. Octavo. Fly-leaves at the beginning of a Chronicon Angliæ.

Two 3-part settings of a "Gloria in excelsis," in score, with notes on a 5-line stave. The proper order is ff. 2b, 3b, 2, 3; 4, 1b, 4b, 1.

Harley 2942, ff. 121, 121b.

Vellum; 15th cent. Octavo. From a Processional, apparently written at St. Neots. On f. 2 is written "De la chapelle Thomas fitz au Roy, Duc de Glouc^r^ [d. 1397], acheté de S^r^ Henry Wynchestre" (see also f. 121).

"SALUE festa dies"; apparently harmonized for 2 (or more) voices, the 2nd part (on f. 121b) being headed "medium."

Additional 27630, ff. 2b–67 *passim*; 106b–108b.

Vellum; 15th cent. Duodecimo.

A TROPARY, probably written in Bavaria [? Unterdorf on the Glon], for the Hermits of St. Augustine (f. 88, *etc.*), from whose possession it passed into that of a Benedictine monastery (f. 101b, *etc.*). It

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contains the following troped introits, proses, cantica, *etc.*, for 2 voices. Nos. 1–53 are written in quasi-score.

1. "Flos de spina procreatur." f. 2b.
2. "Maria, degenti confer solamina genti." f. 4.
3. "Salva, Christe, te querentes." f. 4b.
4. "Ave, decus angelorum, salus vera fidelium." f. 5.
5. "Audi, virgo virginum." f. 6.
6. "Gaude, virgo virginem" (*sic*). f. 6b.
7. "Salue, virgo speciosa." f. 7.
8. "O virgo mitis." f. 7b.
9. "Tu, norma pudicicie." f. 8.
10. "Ad laudes Marie cantemus." ff. 9b, 45.
11. "Ostende nobis, O Maria." f. 10.
12. "Gloriosa mater dei." f. 10b.
13. "Aue, fulgens stella maris." f. 11.
14. "Aue, speculum candoris." f. 12.
15. "Ad laudem virginis cantemus." f. 13.
16. "Fulcite me floribus." f. 13b.
17. "Candor lucis." f. 13b.
18. "Virgo, tronus glorie." f. 15.
19. "Hec est rosa venustatis." f. 15b.
20. "Letare, en! milicia." f. 16.
21. "Nos respectu gracie." f. 17.
22. "Chorus nove iherusalem." f. 18.
23. "Salua, Christe, te querentes" (different from no. 3). f. 19b.
24. "Leccio libri apokalipsis . . . . Vidi civitatem." f. 27.
25, 26. "Leccio libri sapiencie . . . . In omnibus requiem quesiui." Two settings. ff. 28b, 30b.
27. "Kyrie, magne deus potencie." f. 32.
28. "Kyrie, homo natus." f. 32b.
29. "Kyrie, fons bonitatis." f. 33.
30. "Kyrie, ignis diuine." f. 33b.
31. "In ny[m]pha regia." f. 34.
32. "Salutemus dominum." f. 34b.
33. "Qui de carne puellari." f. 35.
34. "Summe deus, rex celorum." f. 36.
35. "Ab hac familia." f. 36.
36. "O vera, o pia." f. 36b.
37. "Quem ethera et terra." f. 37b.
38. "Constantes estote." f. 38.
39. "Vidit jacob in sompnis." f. 38.
40. "Patris ingeniti [unigeniti] filius." f. 39.
41. "Sanctus. Rector celi immortalis." f. 39.
42. "Psallat Augustino mater ecclesia." f. 40b.
43. "Ecce dies triumphalis gaudet" (*i.e.* gaude). f. 41.
44. "Flos vt rosa floruit." f. 42.
45. "Ad cantus leticie." f. 43b.
46. "Ah homo perpende." f. 43b.
47. "Hec festiua accio." f. 44b.
48. "Hec est sancta sollempnitas in qua." f. 45b.
49. "Ecclesiam de regum stirpe natum" (*sic*). f. 46b.
50. "Alleluia. Dies sanctificatus." f. 47b.
51. "Ascende, benedicte." f. 48b.
52. "A[ll]e[l]uia. Surrexit pastor bonus." f. 49.
53. "Alleluia. Veni, sancte spiritus; reple." f. 50.

In nos. 54–70, the mutetus (or medius) part is followed by a sort of ground tenor, the words of which are generally different.

54. "Angelus apparuit." f. 51b.
55. "Dum crumena plena tumet ere." (Tenor sings "Kyrie eleison.") f. 52.
56. "O nacio nephandi generis." f. 52b.
57. "Ave, Jhesu Christe, verbum patris." f. 53b.
58. "Veste vili." f. 54.
59. "Veni, sancte spiritus, et emitte celitus." f. 54b.
60. "Descendi in ortum meum." f. 55b.
61. "Rer[um] omnium dominus." f. 55b.
62. "Salue, Maria regia." f. 56b.
63. "Dat superis inferis gaudia." f. 57.
64. "Rosula fructu perfulcitur." f. 57b.
65. "Salue, pater luminum." f. 58b.
66. "Mulierum hodie Maior natus." f. 59b.
67. "Anima mea liquefacta est." f. 59b.
68. "Alleluia. Jhesu, nos livore sana." f. 60b.

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69. "Aue, tronus trinitatis." f. 61.
70. "O Inestimabile triclinium." f. 61b.
71. "Consolare, virgo." f. 62b.
72. "Tota pulchra es, amica mea." f. 63b.
73. "Aue, virgo gloriosa; aue parens." f. 64.
74. "Hec est domus domini." f. 64b.
75. "Benedicamus Domino" (in quasi-score). f. 65.
76. "Adam cum uiragine." f. 65b.
77. "O primarium ueri sacrarium cordis armarium." f. 66b.

The following are in a different hand, in Gothic notation :—

78. "Jam candor celorum." f. 106b.
79. "Pater noster, qui es in celis." f. 108.
80. "Non est fides in bohemo" (tenor sings "Alleluia"). f. 108b.

Additional 5665, f. 58b.

Paper; 15th–16th cent. Large octavo. See also below, p. 260.

"Aue, regina celorum": Motet, in 4 parts, by an English composer.

Lansdowne 462, ff. 1b, 152b.

Vellum; early 16th cent. Folio. From a 15th cent. Sarum Gradual. See also under Masses, above, p. 211.

THE TENOR, or contra-tenor, parts of the following antiphons, *etc.*, probably written for 4 voices :—

1. "[Asperges me,] Domine." f. 1b.
2–5. "Stella celi," "O gloriosa stella maris," "Salua nos, Jhesu," and "[Vidi aquam] egredientem de templo." f. 152b.

Royal Appendix 58, *passim*.

Paper; early 16th cent. Oblong octavo. See also under Madrigals.

SINGLE parts (chiefly tenor) of sacred vocal compositions to Latin words.

1. "Spem in alium nunquam habui." f. 11b.
2. "Stella celi extripauit [*i.e.* extirpavit]." f. 26.
3. "O gloriosa stella maris." "Dootor Coper [*i.e.* Cooper]." f. 26b.
4. "Egredientem de templo"; with "Gloria Patri." f. 27.
5. "Sancta Maria virgo, intercede" (crossed out). f. 31b.
6. "Sabatum Maria." f. 32b.
7. "Salue, festa dies." f. 33.
8. "Jacob autem genuit Joseph." f. 39b.
9. "Gloria sanctorum." *Imperfect* at the end. f. 58b.
10. The end of a "Gloria Patri." "J. Cole." f. 59.
11. "Adesto nunc propicius." f. 59b.

Additional 33989, ff. 128, 142b.

Paper; early 16th cent. Large folio. A large leaf folded in two and forming the wrapper to accounts of St. Mary's College, Mettingham, co. Suffolk, for 1515.

BASS PART of the first of a collection of harmonized Latin hymns, of which the others are lost. Begins "Sepe precinebant patres et prophete." The notes are white or black, mostly round, on a 5-line stave, the bass-clef and the key of F indicated in the modern way.

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Royal 11 E. xi, ff. 10b–17.

Vellum; about 1516 (see below). Large Folio. At the beginning is written

"Me fieri ac componi fecit P. O. 1516" [? William Peto, afterwards tutor of Princess Mary, the arms of whose mother, Katharine of Aragon, as a Princess of Castile, are introduced on f. 2].

MOTETS in parts, written early in the reign of Henry VIII (see f. 2). Nos. 3–5 are anonymous.

1. "Svb tuum presidium" (4 voices). "Benedictus de Opiciis." f. 10b.
2. "Qvam pulcra es, amica" (5 voices). "Sampson." f. 11b.
3. "Hec est preclarum vas" (4 voices). f. 13b.
4. "Beati omnes qui timent Dominum" (3 voices). f. 15b.
5. "Ecce, sic benedicetur homo" (3 voices). f. 16b.

Royal 8 G. vii, *passim*.

Vellum; A.D. 1519–1533 (see below). Folio. With an illuminated border and initials of Flemish style. Probably written for Henry VIII and Katharine of Aragon (divorced 1533), whose badge, the pomegranate, appears in the decoration (see also ff. 5, 6). The MS. also contains a Carol (see above, p. 140), some secular Motets in the same hand, and a secular Canon (after 1544).

MOTETS for 4 voices, in parts.

1. "Celeste beneficium." f. 2b.
2. "Adiutorium nostrum," with a prayer for Katharine [of Aragon]. f. 4b.
3. "Ave, Regina celorum." f. 8b.
4. "Descendi in ortum meum." f. 10b.
5. "Sancta trinitas, vnus Deus." f. 12b.
6. "Vexilla Regis prodeunt." The contra-tenor is sung to the words "Passio Domini....secundum Johannem," *etc.* f. 14b.
7. "Doleo super te." f. 17b.
8. "O Domine, Jhesu Criste." f. 18b.
9. "Maxsimilla, Cristo amabilis." f. 20b.
10. "Sancta Maria, succurre miseris." The air is apparently founded on that of a song which begins "O werder mondt" (see tenor part). f. 21b.
11. "Sancta et immaculata." f. 22b.
12. "Missus est Gabriel." f. 23b.
13. "O dulcissima Virgo." f. 25b.
14. "Salve" (in treble and contra-tenor); "Tota pulcra es" (in tenor and bass). f. 26b.
15. "O pulcherrima mulierum," f. 27b.
16. "O Sancta Maria Virg[illegible]" with a prayer for [the Empero[illegible]?] Charles, elected in 1519. f. 28b.
17. "Verbum bonum." f. 30b.
18. "Recordamini quomodo." f. 32b.
19. "O beatissime Domine." f. 34b.
20. "Fac me de tua gracia." f. 36b.
21. "Ave, sanctissima Maria." f. 38b.
22. "Ecce, Maria genuit nobis." f. 40b.
23. "Congratulamini michi omnes." f. 42b.
24. "Egregie Christi Martir, Christophore." f. 44b.
25. "Ecce enim, festus." f. 46b.
26. "Alma redemptoris mater." f. 48b.
27. "Absalon, fili mi." f. 56b.
28. "Jhesus autem transiens." f. 58b.
29. "Anima mea liquefacta est." By Henry Isaac (see Add. 11585, f. 39). f. 59b.
30. "Inuenerunt me custodes." f. 60b.
31. "Filie Jherusalem." f. 61b.
32. "Tribulatio et angustia." f. 62b.

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Royal Appendix 45–48, *passim*.

Paper; before 1536. Oblong octavo. See also under Masses (above, p. 212).

OFFERTORIA, *etc.*, introduced in some Masses by Nicolas Ludford. In parts. The first seven are sequences, following the Alleluia cum versibus, and are inserted before the "Credo."

1. "Ave, preclara maris stella." i, f. 3; ii, iii, f. 3b; iv, f. 3.
2. "Post partum virgo." i, f. 12b; ii, iii, f. 13b; iv, f. 8.
3. "Ave, Maria, gratia plena." i, f. 19b; ii, f. 22; iii, f. 22b; iv, f. 11b.
4. "Letabundus exultet fidelis chorus." i, f. 28b; ii, iii, f. 31b; iv, f. 14b.
5. "Hac clara [die?]." i, f. 38; ii, f. 42b; iii, f. 41b; iv, f. 17.
6. "Ave, virgo singularis." i, f. 46b; ii, f. 52b; iii, f. 51b; iv, f. 20.
7. "Hodierni lux diei." i, f. 56b; ii, f. 63b; iii, f. 62; iv, f. 23.

Vol. iv contains only the "Kyrie," "Gloria in Excelsis" (wanting however in nos. 4 and 6), and "Credo"; and in place of the missing portions of the Masses is a single part of the following Offertoria and Communiones:—

8. "Felix namque." ff. 5b, 25.
9. "Beata viscera." ff. 6, 25b.
10. "Vera fides" (for Easter). f. 25b.
11, 12. "Aue, Maria, [gratia plena]" and "Ecce, Virgo" (for Advent). ff. 26, 26b.
13, 14. "Offerentur" and "Diffusa est" (for Christmas). f. 27.

Additional 5665, ff. 55b, 59b–65, 106b–145 *passim*.

Paper and vellum; *temp.* Henry VIII, *etc.* Large octavo. The MS. belonged to Joseph Ritson, who introduced some of the contents into his *Ancient Songs*, 1790. J. Stafford Smith also made use of it in his *Musica Antiqua*. Certain deeds written on ff. 61, 69b, 70 appear to connect it with Devonshire. The rest of its contents appear elsewhere in this Catalogue.

MOTETS, in parts, by English composers. Unless the contrary is stated, they are for 3 voices.

1. "Beata dei genetrix." "Ric. Mower." f. 55b.
2. "Regina celi, letare." By the same. f. 59b.
3. "[O] lux, beata trinitas." For 2 voices. Anonymous. f. 60b.
4, 5. "Lumen ad revelacionem" and "Secundum verbum tuum"; from the "Nunc dimittis." For 5 voices. "Sir T. Packe." ff. 62b, 63b.
6. "Stella celi." "Syr William Hawte, miles." (There were two knights of this name, one of whom flourished in 1473, and the other about 1530.) f. 64b.
7. "Salve, festa dies toto venerabilis evo." Anonymous. f. 106b.
8. "Gaude, virgo, mater cristi" ("xii notis cumpas"). Anonymous. f. 107b.
9. "Gaude, sancta Magdalena." "Sir Thomas Packe." f. 112b.
10. "Dicant nunc Judei." For 2 voices. "Johannes Cornysche." f. 120b.
11. "Benedicamus Domino." For 2 voices. Anonymous. f. 121b.
12. "Deo gracias." For 3 voices. Anonymous. f. 121b.
13. "Salve, festa dies" (different from no. 7). Anonymous. f. 122.
14. "Maria virgo, intercede." Anonymous. f. 122b.
15. "Salve, regina misericordie." "W.P." [*i.e.* William Parsons?]. f. 124b.
16. "Anima mea liquefacta est." By the same. f. 129b.
17. "Nunc, Jhesu, te petimus." Anonymous. f. 131b.

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18. "Dicant nunc Judei." For 2 voices. (Different from no. 10). Anonymous. f. 142b.
19. "Miserere michi, Domine." "J. Norma[n]." f. 145.

Additional 31922, f. 88b.

Vellum; *temp.* Henry VIII. Small folio. See also under Madrigals.

"DULCIS amica," without the words; for 3 voices, in parts. Anonymous.

Additional 34191, ff. 17–35, 44–6.

Paper; *temp.* Henry VIII. Small quarto. See also under Masses (above, p. 212).

TENOR, or Bass, part of Motets by English composers.

1. "Salve, Regina." Wanting the last part. Anonymous. f. 17.
2. "Gaude plurimum." "John Taverner." f. 18.
3. "Virgo templum." Wanting the beginning. "Richard Davy." f. 20.
4. "Gaude, pastore." "Richard Pygott." f. 23.
5. "Gaude, Virgo." "Hugh Asheton." f. 25b.
6. "O Maria." "Doctour Fayrefax." f. 28.
7. "Sancta Maria." "Thomas Asshewell." f. 31b.
8. "Potencia Patris"; containing a prayer for Henry VIII. Anonymous. f. 34.
9. "Asperges." Wanting the end. Anonymous. f. 44.
10. "Regali exultauit." "Doctour Fayrefax." f. 45.

Additional 19583, ff. 1b–45 *passim*.

Vellum; first half of 16th cent. Oblong octavo. The MS. also contains Madrigals and a Miserere (above, p. 244).

SINGLE vocal parts (1st or 2nd treble, or tenor) of compositions for several voices by French and Flemish composers of the 15th–16th cent.

1. "Confitemini Domino, quoniam bonus." "Andreas [Silvanus?]." In 3 parts. f. 1b.
2. "O sancte seraphice." "[Pierre] de la fage." f. 6b.
3. Noe! noe! noe! puer nobis nascitur"; with second part, "Tunc Herodes." "Jo. Mouton." f. 7b.
4. "Osculetur me osculo oris sui"; with second part, "Nigra sum." "[Mathieu?] Gascongne." f. 8b.
5. "Exaudiat te Dominus"; with second part, "Impleat Dominus." "[J.] Richafort" [fl. 1519–1547]. f. 10b.
6. "Emendemus in melius"; with second part, "Peccavimus." By the same. f. 13b.
7. "Congaudentes exultemus"; with second part, "O beate Nicolae." "Thomas Martini." f. 15b.
8. "Deduc me, Domine"; with second part, "Et respondebo." "Con-[stanzo] Festa." f. 17b.
9. "Domine, ne in furore"; in two parts. "Josquin[des Près]." f. 20b.
10. Quam pulchra es et quam decora"; with second part, "Veni dilecta." Anonymous. f. 22b.
11. "Sancta Maria, succur[r]e miseris." "[J.] Richafort." f. 23b.
12. "Adiutor in tribulationibus"; with second part, "Deus in medio." "Maitre Jan [de Gero]." f. 24b.
13. "Salue, Regina misericordie"; in two parts. "Carpentras." f. 27b.

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14. "Intercessio, quesumus." "A. Wilaert." f. 29b.
15. "O benignissime." "Maitre Jan [de Gero]." Published in 1519. f. 30b.
16. "Svfficiebat nobis paupertas nostra." "[J.] Richafort." f. 31b.
17. Inuiolata, integra"; with second part, "Qve nunc flagitant," and third part, "O benigna." "Josquin [des Près]." f. 36b.
18. "Da pacem, Domine" (canon). "Antho. Divitis." f. 38.
19. "O dulcis amica." Anonymous. f. 38b.
20. "Svb tuum presidium." Anonymous. f. 39b.
21. "Veni, sponsa Christi." Anonymous. f. 40.
22. "Peccantem me quottidie." "Jo. Mouton." f. 40b.
23. "Moriens lux." By the same. f. 41b.
24. "Pater noster"; with second part, "Panem nostrum." "[J.] Richafort." f. 42b.
25. "Veni, sancte spiritus, et emitte"; with second part, "Sine tuo numine." Anonymous. f. 43b.

Additional 35087, *passim*.

Vellum; 1st half of 16th cent. Large octavo. The MS. appears to have belonged originally to Hieronymus Laurinus (f. 1), but to have passed not long afterwards into English hands (f. 75b). It also contains many Chansons (see under Madrigals).

MOTETS, *etc.*, for 3 voices, in parts, by Flemish composers, mostly anonymous.

1. "O vos omnes qui transitis." f. 1b.
2. "Erubescat Judeus infelix." f. 2b.
3. "Miserere mihi, Domine." f. 3b. The leaf containing the tenor of this number, and the contra-tenor and bass of the following one, has been torn out.
4. "Parce, Domine, populo tuo." f. 4.
5. "Tristis est anima mea." f. 10b.
6. "Pauper sum ego." f. 16b.
7. "Peccantem me quotidie." f. 17b.
8. "Ut queant laxis." f. 34b.
9. "Da pacem, Domine." "[Alexander?] Agricola." f. 39b.
10. "Dulcis amica Dei." f. 61b.
11. "Viuo ego, dicit Dominus." f. 75b.
12. "[S]ancta Maria, piarum piissima." f. 76b.
13. "Salue, mater Saluatoris." A prayer for the Emperor Charles V (1519–1556). The bass appears to be founded on the melody, "Qui se exaltat humiliabitur." f. 88b.
14. "Dicant nunc Judej." In a rather later hand. f. 94b.

Additional 31438, ff. 2–17.

Paper; A.D. 1553. Oblong octavo. The MS. also contains printed Madrigals of the same date, and later compositions (after 1660), described elsewhere. On f. 1 is a table of lessons drawn up in *Dutch* for Aurelia Aitsma.

TENOR part of *Liber Quartus Cantionvm Sacrarvm . . . qvinqve et sex Vocvm . . . Lovanii. Excudebat Petrus Phalesius* . . . MDLIII. *Printed.* Unless the contrary is stated, they are by Clemens non Papa. The first eleven are for 5 voices, the others for 6.

1. "Ego me diligentes diligo." f. 3.
2. "Concussum est mare"; with second part, "Factum est silentium." f. 3b.
3. "Tv es Petrus"; with second part, "Qvodcunque ligaueris." "Simon Moreau." f. 4b.
4. "Deus virtutum"; with second

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part, "Et perfice." "Crequillon." f. 5b.
5. "Misit me viuens pater"; with second part, "Cibauit me Dominus." f. 6b.
6. "Expurgate vetus fermentum"; with second part, "Itaque epulemur." "Crequillon." f. 7b.
7. "O quam mœsta dies"; with second part, "Hec lugenda dies." f. 8b.
8. "Svrge, aquilo"; with second part, "Soror mea, veni." "Benedictus." f. 9b.
9. "Dixerunt discipuli"; with second part, "Domine, si adhuc." f. 10b.
10. "Qvo abijt dilectus"; with second part, "Qvalis est dilectus." "Manchicourt." f. 11b.
11. "Plaude, superna Syon"; with second part, "Ecce, tabernaculum." f. 12b.
12. "Ave, martyr gloriosa"; with second part, "Ave, Barbara." f. 13b.
13. "O Domine, multi dicunt." f. 14b.
14. "Vigilate et orate." "Barbion." f. 15.
15. "Clemens et benigna"; with second part, "Nos a miseria perduc." f. 15b.
16. "Qve est ista"; with second part, "Sicut dies verni." "N. Vuismes." f. 16b.

Additional 33933, ff. 56b–76 *passim*.

Paper; about 1575–1578. Octavo. See also under Anthems (above, p. 2).

CONTRA-TENOR part of vocal compositions with Latin words, for 5 voices, unless the contrary is stated.

1. "Aspice, Domine" (the beginning and middle torn off). By an Italian. f. 56b.
2. "Quam multi, Domine" (à 4), "geuin be my Lord of Marche to David Pables," who set it to music (beginning torn off). Two copies, the last dated "1576." ff. 57b, 63.
3. "Domine, in uirtute tua"—"set in Ingland be ane Scottis preist . . . ane heretyke." f. 66.
4. "Omnes gentes, attendite"—set in England. f. 69.
5. "Deus miseriatur (*sic*) nostri" (à 4). By R. Johnson. f. 70.
6. "Qui consolabatur" (*sic*). Anonymous. f. 74.
7. "Si quis diligit me."—"David Pables set it in 4 parts, 1580, and ane noveice [Francis Heagy] maid the 5." f. 75.
8. "Descendi in ortum" (à 4). Anonymous. f. 76.

Printed Book, K. i. c. 23 (xxi–xxvii).

Paper; after 1580. Oblong octavo.

ALTUS and tenor parts, and in the case of no. xxi the sexta vox also, of some motets added in MS. at the end of the three remaining volumes of the printed edition of the *Sex vocum cantiones Orlandi di Lasso*, 1580. The numbers follow on as if forming a supplement to the collection. Only one of them, however (no. xxv), is to be found among the numerous collections of his works. They are, unless the contrary is stated, for 5 voices.

1. "Susanna se uidens" (? à 6—different from "Suzanne un jour"). No. xxi.
2. "Ecce nunc, benedicite Domino." No. xxii.
3. "Euge, serue bone"; with second part, "Domine quinoque talenta." No. xxiii.
4. "Hæc est uoluntas eius." No. xxiv.
5. "Cantate Domino canticum nou-

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um"; with second part, "Viderunt omnes termini." No. xxv.
6. "Maria Magdalena"; with second part, "Cito euntes dicite discipulis" (? à 5). No. xxvi.
7. "Domine Jesu Christe, non sum dignus" (? à 5). No. xxvii.

In the volume containing the altus part an unnumbered 5-part composition without words is inserted between nos. xxii and xxiv, no. xxiii being placed after no. xxv.

Additional 32377, ff. 26–76b *passim*.

Paper; about 1584 (f. 80b). Oblong octavo. The MS. appears to have belonged to Hugh Geare in 1585 (f. 79b). The rest of its contents are described elsewhere.

One or two vocal parts of the following compositions. Of the first five numbers only one part is given.

1. "Precamur, sancte domine" (à 5). By W. Byrd. Two copies. ff. 26, 72b.
2. "Deus misereator (*sic*) nostri" (à 5). Anonymous. f. 27b.
3. "Scandens" (à 5). Anonymous. f. 28b.
4. "Sive vigilem sive dormiam." Anonymous. f. 29b.
5. "Ne irascaris, Domine" (à 5); with second part, "Ciuitas san[c]ti tui." By W. Byrd. f. 30b.
6. "Cunctis diebus" (à 6). Medius and superius. By the same. f. 32b.
7. "Sponsus amat sponsam" (à 5). By the same. f. 35b.

Of the following ten numbers 2 parts are given (either 1st and 2nd triplex; 1st and 2nd medius; or medius with superius, triplex, or altus):—

8. "Domine, quis habitabit." Anonymous. f. 36b.
9. "Beati omnes" (à 6). At the end is written "Demand" [? name of copyist]. f. 40b.
10. "Domine, quis habitabit" (à 6—different from no. 8). "William Mundye." f. 41b.
11. "Da pacem, Domine" (à 6). Anonymous. f. 46b.
12. "Credo quod redemptor" (à 6). "Parsons." f. 47b.
13. "Hec dies es[t] quam fecit Dominus" (à 6). "Shepeard." f. 48b.
14. "Solemnis vrgebat dies" (à 6). Anonymous. f. 49b.
15. "Deus misereatur" (à 6). Anonymous. f. 51b.
16. "In te, domine, speravi" (à 6). "Orlando Di Lasso." f. 55b.
17. "Spiritus vbi vult, spirat" (à 6). Anonymous. f. 59b.

Of nos. 18–27 only one part is given; nos. 19–26 are anonymous.

18. "Retribue servo tuo." "R. Parsons." f. 60b.
19. "O rex gloriæ" (bassus). f. 65.
20. "Omnia que fecisti" (à 5). ff. 66, 74b.
21. "Libera me, Domine." f. 66b.
22. "Confitemini." f. 68b.
23. "Sabatum Maria" (plainsong). f. 71b.
24. "Domine, non est exaltatum cor." f. 73.
25. "Hierusalem." f. 73b.
26. "Gaude et latare (*sic*), Jacob." f. 74.
27. "Dommine (*sic*), prestolamur" (à 5). "Bird." f. 76b.

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Additional 31992, ff. 38, 55b–98.

Paper; after 1589. Oblong quarto

MOTETS for 5 and 6 voices, by composers, chiefly foreign, of the 2nd half of the 16th century. See under Lute Solos.

Harley 7578, ff. 86b, 104–105.

Paper; *temp.* Elizabeth. Oblong octavo. See also under Madrigals.

SINGLE PART of Motets written at, or near, Durham.

1. "Er[r]avi sicut oves" (contra-tenor part). Anonymous. f. 104.
2. "Jesus Nazarenus." "Clemens [? non Papa]." *ib.*
3. "Ad Dominum, cum tribularer" (5 voices). "— More." f. 104b.
4. "Sagitte potentes." Anonymous. f. 105.

Additional 30480–30484, *passim.*

Paper; *temp.* Elizabeth. Oblong octavo. See also under Anthems (above, p. 3).

MOTETS by English composers, in parts.

1. "Jesum Nazarenum" (à 3). By Dr. Tye. i, f. 58b; ii, f. 65; iii, f. 61.
2. "Facti sunt Nazarei." By Tallis. i, f. 63b; ii, f. 68b; iii, f. 63b; iv, f. 65b; v, f. 11.
3. "O salutaris hostia" (à 5). "Tallis." i, f. 74; ii, f. 79; iii, f. 73; iv, f. 76; v, f. 12b.
4. "Cor mundum crea" (à 4). Anonymous. i, f. 75; ii, f. 80; iii, f. 74; iv, f. 76b.
5. "Deus, in nomine tuo"; with second part, "Averte mala." Anonymous. i, f. 76; ii, f. 81; iii, f. 75; iv, f. 77b; v, f. 12b.
6. "Domine, in vertute tua"; with second part, "Magna [est] Gloria eius" (à 5). "Johnson." i, f. 76b; ii, f. 81b; iii, f. 75b; iv, f. 78b; v, f. 13.
7. "Venit vox de cœlo," with second part, "Respondit miles" (à 5). Anonymous. i, f. 79b; ii, f. 84b; iii, f. 78b; iv, f. 82; v, f. 15.
8. "Dum transisset sabatum" (à 5). By Sebastian Holland. i, f. 80b; ii, f. 85b; iii, f. 79; iv, f. 83; v, f. 15b.
9. "Cecilia Virgo" (à 4). Anonymous. i, f. 81b; ii, f. 86b; iii, f. 80b; iv, f. 84.
10. "Domine, in virtute tua." By Johnson. Differs but slightly from no. 6. i, f. 82b; ii, f. 88; iii, f. 81b; iv, f. 85; v, f. 16b.

Cotton, Nero E. viii, f. 55b.

Vellum; 16th cent. Large quarto.

Two settings of the Amen, for 3 voices. Inserted at the end of the Ordinary of the Mass in a 15th cent. Sarum Gradual. The parts are written one above the other on staves of 5 lines, but not scored.

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Harley 1709, ff. 1–57 *passim*.

Paper; 16th cent. Quarto. The MS. is said to have belonged to Henry VII's Chapel. See also below, under Stabat Mater.

MEDIUS PART of some "antemns" (*i.e.* Motets) by English composers of the beginning of the 16th century. More than half of them are anonymous.

1. "Gaude plurimum." By J. Taverner. f. 1.
2. "Aue, dei patris filia." f. 3b.
3. "Adoro te, domine." f. 5.
4. "Salue, regina, pudica mater." "Ludford." f. 9.
5. "Aue, Maria, ancilla trinitatis." f. 11b.
6. "Sancta Maria, Mater Dei." f. 13b.
7, 8. "Salue, regina, mater misericordie." Two settings. ff. 15b, 18.
9. "O domine celi et terre." f. 22.
10. "Tota pulcra es, amica." "Thomas Hyllary." f. 24b.
11. "Salue, regina, mater misericordie" (different from nos. 7, 8). "Pygott." f. 26.
12. "O regina..." f. 29.
13. "Salve, Jhesu..." f. 31.
14. "Aue, dei patris filia" (different from no. 2). f. 33.
15. "Virgo templum." "R. Davy." f. 35.
16. "Gloria sanctorum." f. 37.
17. "Te matrem dei laudamus." "Asshwelle." f. 39b.
18. "Ave, Cuius concepcio." f. 42b.
19. "Gaude, virgo, mater Cristi." f. 44b.
20. "Salue, intemerata." f. 46b.
21. "Salue, regina, mater misericordie." "Ludford" (different from nos. 7, 8). f. 49b.
22. Another setting. "W. Cornysshe." f. 51b.
23. "O bone Jhesu." f. 53b.
24. "Lauda, vivi alpha et O filia." "Fairfax." f. 55.

Royal Appendix 17–22, *passim*.

Paper; 16th cent. Oblong quarto. The MS. belonged to [John, 6th Baron] Lumley (d. 1609). It also contains some Latin Carols (above, p. 141).

MOTETS for 6 to 10 voices, in parts, apparently by [John] Dyricke [= Theodoricus] Gerarde, whose name is found in most of the volumes. Unless the contrary is stated, each volume contains one part, vol. i containing the superius; vol. ii, contra-tenor; vol. iii, tenor; vol. iv, bass; vol. v, quintus; and vol. vi, sextus. Nos. 1–22 are for 6 voices; in nos. 2–6 the sextus part is wanting.

1. "Derelinquat Impius viam." i–iii, v, f. 1.
2. "Gloria tibi, trinitas." i–v, f. 2.
3. "Nunquid adheret tibi"; with second part, "Et factus est." i–v, ff. 2b, 3b.
4. "Puer, qui natus est"; with second part, "Hic precursor." i–v, ff. 4b, 5b.
5. "Domine, clamaui"; with second part, "Vide humilitatem." i–v, ff. 6b, 7b.
6. "Animam meam"; with second part, "Congregamini." i–v, ff. 8b, 9b.
7. "Aspice, domine." i–v, f. 10b; vi, f. 1 (*imperfect*).
8. "Lætare, Jherusalem." i–v, f. 11b; vi, f. 1b.
9. "Quare tristis es." i–v, f. 12b; vi, f. 2b.
10. "Versa est in luctum"; with second part, "Cutis mea." i–v, ff. 13b, 14b; vi, ff. 3b, 4b.
11. "Da mihi, Domine." i–v, f. 15b; vi, f. 5b.
12. "Occurrerunt Maria et Martha";

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with second part, "Videns Jesus." i, iii–v, ff. 16b, 17b; ii, f. 16; vi, ff. 6b, 7b.

13. "Dum transsisset sabatum"; with second part, "Et valde mane." i, iii–v, ff. 18b, 19b; ii, ff. 16b, 17b; vi, ff. 8b, 9b.
14. "Tribulationem nostram." i, iii–v, f. 20b; ii, f. 18b; vi, f. 10b.
15. "Sic Deus dilexit"; with second part, "Venite ad me." i, iii–v, ff. 21b, 22b; ii, ff. 19b, 20b; vi, ff. 11b, 12b.
16. "Peccantem me"; with second part, "Deus, In nomine tuo." i, iii–v, ff. 23b, 24b; ii, ff. 21b, 22b; vi, ff. 13b, 14b.
17. "Domine, ne memineris"; in two parts. i, iii–v, ff. 25b, 26b; ii, ff. 23b, 24b; vi, ff. 15b, 16b.
18. "Ad te leuaui oculos"; with second part, "Miserere nostri." i, iii–v, ff. 27b, 28b; ii, ff. 25b, 26b; vi, ff. 17b, 18b.
19. "Viri galilei"; with second part, "Cumque intuerentur." i, iii–v, ff. 29b, 30b; ii, ff. 27b, 28b; vi, ff. 19b, 20b.
20. "Non me vincat Deus." i, iii–v, f. 31b; ii, f. 29b; vi, f. 21b.
21. "Omnis caro"; with second part, "Vere fœnum est." i, iii–v, ff. 32b, 33b; ii, ff. 30b, 31b; vi, ff. 22b, 23b.
22. "Magi veniunt"; with second part, "Interrogabat magos." i, iii–v, ff. 34b, 35b; ii, ff. 32b, 33b; vi, ff. 24b, 25b.

Nos. 23–27 are for 7 voices, the 7th part being contained (unless the contrary is stated) in vol. iii.

23. "Domine, da mihi animum purum." i, iii–v, f. 36b; ii, f. 34b; vi, f. 26b.
24. "Honor, virtus"; with second part, "Trinitati lux." i, iv (with extra tenor part), v, ff. 37b, 38b; ii, ff. 35b, 36b; iii, ff. 38b, 39; vi, ff. 27b, 28b.
25. "In monte Oliueti"; with second part, "Verumptamen non sicut ego." i, iii–v, ff. 39b, 40b; ii, ff. 37b, 38b; vi, ff. 29b, 30b.
26. "Deus, qui superbis." i, iv, v, f. 41; ii, 39; iii, f. 42b; vi, 31.
27. "Ego autem cantabo." i, iv, v, f. 41b; ii, f. 39b; iii, f. 44b; vi, f. 31b.

Nos. 28–34 are for 8 voices, the 7th and 8th parts being contained in vols. iii and v.

28. "Timor et tremor"; in two parts. i, iv, v, f. 42b; ii, f. 40b; iii, f. 45b; vi, f. 32b.
29. "Murus æneus." i, iv, f. 46b; ii, f. 44b; iii, f. 53b; v, f. 50b; vi, f. 36b.
30. "In tribulatione mea." i, iv, f. 47b; ii, f. 45b; iii, f. 55b; v, f. 52b; vi, f. 37b.
31. "Laudate eum." i, iv, f. 48; ii, f. 46; iii, f. 56b; v, f. 53b; vi, f. 38.
32. "Laudemus omnes." i, iv, f. 49; ii, f. 47; iii, f. 58b; v. f. 55b; vi, f. 39.
33. "Illuminare, Jerusalem." i, iv, f. 49b; ii, f. 47b; iii, f. 59b; v, f. 56b; vi, f. 39b.
34. "Cognoui, Domine"; with second part, "Veniant mihi." i, iv, ff. 50, 50b; ii, ff. 48, 48b; iii, ff. 60b, 61b; v, ff. 57b, 58b; vi, ff. 40, 40b.
35. "Gratia vobis" (for 9 voices, the 2nd contra-tenor being contained in vol. ii). i, iv, f. 51; ii, f. 49; iii, f. 62b; v, f. 59b; vi, f. 41.
36. "Laus Deo" (for 10 voices—the extra parts in vols. ii, iii, v, vi). i, iv, f. 51b; ii, f. 50b; iii, f. 63b; v, f. 60b; vi, f. 41b.

Royal Appendix 23–25, *passim*.

Paper; 16th cent. Oblong octavo. The MS. appears to have belonged to — Crouder of Crouder's Hill (vol. iii, f. 43), and afterwards to [John, 6th Baron]

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Lumley (d. 1609). It also contains an Anthem (above, p. 4), a Carol (p. 141), a Miserere (p. 244), Madrigals, *etc.*

SUPERIUS, contra-tenor, and tenor parts of a collection of Motets, *etc.*, made, if not composed, by Dyricke Gerarde, whose name occurs (in that form) at the end of vol. i, and the beginning of vol. ii. The folios are the same in each volume, unless the contrary is stated.

1. "Angelus Domini descendit." i, ii, f. 3b; iii, f. 2b.
2. "Ego, Dominus." i, ii, f. 4b; iii, f. 4.
3. "Peccata mea." i, ii, f. 8b; iii, f. 7b.
4. "Misit me viuens pater." i, f. 12b; ii, f. 16b; iii, f. 11b.
5. "Proba me, domine." i, f. 13b; ii, f. 17b; iii, f. 12b.
6. "Si bona suscepimus." f. 26b.
7. "Dominus dedit." f. 27b.
8. "Fremuit spiritus Jhesus." f. 29b.
9. "Leuaui oculos." f. 30b.
10. "Vias tuas." f. 31b.
11. "Ego, flos campi." f. 33b.
12. "Heu michi, domine." f. 38b.
13. "Anima mea turbata est" (? part 2 of the preceding). f. 39b.
14. "Creator Omnium." f. 40b.

Royal Appendix 26–30, *passim*.

Paper; 16th cent. Oblong octavo. The MS. also contains a Carol (above, p. 141), Madrigals and a secular Motet.

MOTETS for several voices, in parts, apparently all by Derick Gerarde, though only nos. 4 and 5 have his name or initials (*autograph*?) appended. The name is given as Dyricke Gerard at the end of each volume by [John, 6th Baron] Lumley [d. 1609], a rather later owner. Unless the contrary is stated, they are for 5 voices, and the folios are the same in each volume. The five volumes contain respectively superius (and 2nd bassus), contra-tenor (and medius), tenor (and sextus), bassus (and 2nd superius), and quintus (and 2nd superius).

1. "Quare fremuerunt gentes." f. 4.
2. "Egrediente domino." f. 4b.
3. "Multiplicati sunt qui tribulant." f. 6.
4. "Ne quando dicat Inimicus." f. 6b.
5. "Timor et tremor" (à 8); with second part, "Exaudi, deus, deprecationem." (2 vocal parts each are contained in vols. ii, iii, and v.) ff. 7, 7b.
6. "Ascendens christus"; with second part, "Ascendo ad patrem." ff. 10b, 11.
7. "Fidem refondens (*sic*)" (à 4); with second part, "Opus stupent angelli (*sic*)." i, iv, v, f. 11b, 12; iii, f. 12.
8. "Puer qui natus est" (à 6); in two parts. i, ii, iv (2 voices), v, f. 13; iii, f. 13b.
9. "Animam meam dilectam" (à 6); with second part, "Congregamini." i, ii (2 voices), iv, f. 17b, 18; iii, v, f. 18b.
10. "Illuminare, Jerusalem" (à 8—2 vocal parts each are contained in vols. i, iv, and v). i, iv, f. 18b; ii, iii, v, f. 19b.
11. "Cognoui, Domine" (à 8); with second part, "Veniant mihi." (2 vocal parts in each volume.) i, iv, ff. 19b, 20b; ii, iii, ff. 20, 20b; v, f. 20b.
12. "Da pacem, domine." i, f. 21; ii–iv, f. 21b; v, f. 22.
13. "Quare tristis es" (à 6). i, f. 22; ii–iv, f. 22b; v, f. 23b (2 parts).
14. "Occurrerunt Maria et Martha" (à 6); with second part, "Videns Jhesus." (2 vocal parts each in vols. ii and iii.) i, ff. 22b, 23; ii–v, ff. 23, 23b.
15. "Ad te levaui oculos" (à 6); with second part, "Miserere nostri, domine." i, ff. 23b, 24b; ii, iii, v, ff. 24b, 25; iv, ff. 24, 24b.

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Royal Appendix 31–35, *passim*.

Paper; 16th cent. Oblong octavo. The MS. belonged to [Henry Fitzalan, 18th Earl of] Arundel (d. 1580). It also contains Carols (above, p. 142), Graces (p. 177), Madrigals and secular Motets.

MOTETS for 4, 5, 6, 7, and 8 voices, in parts, apparently all by Derick Gerarde, though his initials are only appended to a few of them. The MS. certainly belonged to him (see vol. i, f. 1, *etc.*); and, though the words of most of the pieces have been set to music by many of the French and Flemish composers of the second quarter of the 16th century, none of the present settings have been found among their works. In vol. iii, f. 67b, occur the two following inscriptions:—(1) "John Theodoricu[s Gerarde ?]," and (2) "finis q^{d} master Redford." [John ?] Redford, though apparently a contemporary of Derick Gerarde, could hardly have been the composer of the works in this MS., as some of them are evidently *autograph* and in a hand quite different from Redford's (*cf.* Add. 29996, *passim*); moreover, the only composition to English words would appear to be set by a foreigner (see vols. i–iii of the present MS., f. 27b). The five volumes contain respectively the cantus, altus, tenor, bassus, and quintus (with sextus also generally, where there are 6 or more parts). The other extra parts (2nd cantus, 2nd bassus, *etc.*) are scattered over the first three volumes. Except where the contrary is stated, nos. 1–19 are for 5 voices; nos. 20–24 are for 6 voices; nos. 26–29 for 4 voices; and nos. 30–32 for 8 voices.

1. "Christus factus est"; with second part, "Propter quod es Deus." i–iii, ff. 2b, 3b; iv, v, ff. 1b, 2b.
2. "Benedictus dominus deus israel"; with second part, "Honor, virtus." i–iii, ff. 9b, 10b; iv, v, ff. 8b, 9b.
3. "Miserere mei, domine"; with second part, "Convertere, domine." i–iii, ff. 11b, 12; iv, v, ff. 10b, 11.
4. "O Maria, vernans rosa." i–iii, f. 12b; iv, v, f. 11b.
5. "Leuaui oculos." i–iii, f. 13b; iv, f. 12b; v, f. 11b.
6. "Aspice, domine" (à 6). i–iii, f. 16; iv, f. 15; v, f. 27b.
7. "Hodie nobis de celo." i–iii, f. 16b; iv, f. 15b; v, f. 15.
8. "Viuere vis recte" (? à 6). i–iii, f. 17; iv, f. 16; v, f. 15b.
9. "Ego autem cantabo." i–iii, f. 17b; iv, f. 16b; v, f. 16.
10. "Tu Bethleem." i–iii, f. 19; iv, v, f. 18.
11. "Congregati sunt inimichi." i–iii, f. 21; iv, v, f. 20.
12. "Tua est potentia." i, iii, f. 21b; ii, f. 22; iv, v, f. 20b.
13. "Misericordia et veritas" (à 6). i–iii, f. 22b; iv, v, f. 21b.
14. "Derelinquat impius viam" (à 6). i–iii, v, f. 32; iv, f. 29b (2 parts).
15. "Adhesit pavimento anima"; with second part, "Dormitauit anima." i–iii, v, ff. 32b, 33; iv, ff. 30b, 31.
16. "Laudate Dominum, omnes gentes." i, f. 34; ii, iii, v, f. 33b; iv, f. 31b.
17. "Voce mea ad Dominum clamaui"; with second part, "In die tribulationis." i–iii, v, ff. 35, 35b; iv, f. 33.
18. "Sic Deus dilexit mundum" (à 6). i–iii, v, f. 37b; iv, f. 35b.
19. "Beati omnes qui timent"; with second part, "Ecce sic benedicetur." i–iii, v, ff. 38b, 39b; iv, ff. 36b, 37b.
20. "Domine, clamaui ad te"; with second part, "Vide humilitatem" (quasi-canon). i–iii, v, ff. 40, 41; iv, ff. 38b, 39.
21. "Peccantem me quotidie"; with second part, "Deus, in nomine tuo." i–iii, ff. 41b, 42; iv, ff. 39b, 40; v, ff. 42b, 43b.
22. "Domine, ne memineris"; with

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second part, "Adjuva nos." "D. G." i, ff. 47b, 48; ii, iii, ff. 48b, 49; iv, ff. 46b, 47; v, ff. 56b, 57b.

23. "Venite ad me" (? part ii of no. 18). i, f. 48b; ii, iii, f. 47b; iv, f. 45b; v, f. 54b.
24. "Tribulationem nostram." i, f. 49; ii, iii, f. 48; iv, f. 46; v, f. 55b.
25. "Laudemus omnes Dominum" (à 8). i, ii, f. 53b; iii, f. 53; iv, f. 57; v, f. 63b.
26. "Laudate Dominum, omnes gentes." i, f. 55b; ii, f. 54b; iii, f. 53b; iv, f. 51b.
27. "Respice in me." i, f. 56b; ii, f. 55b; iii, f. 54b; iv, f. 52b.
28. "Deus, in nomine tuo"; with second part, "Ecce enim Deus." i, ff. 57b, 58b; ii, ff. 56b, 57b; iii, f. 55b; iv, f. 53b.
29. "In patientia vestra." i, f. 60b; ii, f. 59b; iii, f. 58b; iv, f. 56b.
30. "Laudate dominum in sanctis." i, f. 61b; ii, f. 60b; iii, f. 59b; iv, f. 58b; v, f. 65b.
31. "In tribulatione mea." i, f. 62b; ii, f. 61; iii, f. 60b; iv, f. 59; v, f. 66b.
32. "Murus eneus." i, f. 64b; ii, iii, f. 62b; iv, f. 60b; v, f. 69b.
33. "Ego autem cantabo" (à 7). i, f. 66b; ii, iii, f. 66; iv, f. 62b; v, f. 72b.

Royal Appendix 49–54, *passim*.

Paper; 16th cent. Oblong octavo. The MS. belonged to [John, 6th Baron] Lumley (d. 1609). It also contains a Carol (above, p. 142) and Madrigals.

MOTETS for 6, 7, 8, and 10 voices, in parts, apparently in the hand of Derick Gerarde. Unless the contrary is stated, they are for 6 voices, the six volumes containing respectively 1st and 2nd superius, contra-tenor, tenor, and 1st and 2nd bassus. Where they are for more than 6 voices, the additional parts are generally contained in vols. i, iii, iv, and vi.

1. "Domine, quinque talenta" (à 10). "George Paon." i, iii, iv, vi, f. 3b; ii, f. 4b; v, f. 2b.
2. "Laudem dicite deo"; with second part, "Memores nostri estote" (à 7). Anonymous. i, iii, iv, vi, f. 4b; ii, f. 5; v, ff. 5b, 6.
3. "Sancta trinitas" (à 8). "Phinot." i, iii, vi, f. 5b; ii, f. 6; iv, v, f. 6b.
4. "Sancta Maria virgo." Anonymous. i–iii, f. 6b; iv, f. 7; v, f. 3; vi, f. 6.
5. "Estote fortes"; with second part, "Vos, amici." Anonymous. i–iii, v, ff. 7, 7b; iv, ff. 7b, 8; vi, ff. 6b, 7.
6. "Stella ista"; with second part, "Apertis thesauris." Anonymous. i–iii, v, ff. 8, 8b; iv, ff. 8b, 9; vi, ff. 7b, 8.
7. "Gabriel angelus"; with second part, "Erit enim magnus" (? à 6). "Latfeur." i–iii, v, ff. 9, 9b; vi, f. 8b.
8. "Dum transisset sabathum"; in two parts. "D. Gerarde." i, ii, v, ff. 17, 17b; iii, ff. 17b, 18; iv, vi, ff. 16b, 17.
9. "Magi veniunt"; in two parts. By the same. i, ii, v, ff. 18b, 19; iii, ff. 19, 19b; iv, vi, ff. 18, 18b.
10. "Versa est in luctum"; in two parts. By the same. i, ii, v, ff. 19b, 20; iii, ff. 20, 20b; iv, ff. 19, 20b; vi, ff. 19, 19b.
11. "Letare, Jerusalem." Anonymous. i, ii, v, f. 23; iii, f. 23b; iv, vi, f. 22b.
12. "Deus, qui superbis" (à 7). "Dericke Gerarde." i–iii, v, f. 23b; iv, vi, f. 23.

Royal Appendix 57, ff. 1b, 4b.

Paper; 16th cent. Oblong octavo. The MS. also contains some Madrigals.

BASS PART of two Motets.

1. "Jesu, corona virginum"; with second part, "Quoqunque (*sic*) pergis"; and fourth part, "Laus, honor, virtus" (à 6). "Orlando di Lassus." ff. 1b–4.
2. "Vrbs beata, Jherusalem"; with

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second part, "Noua veniens e celo" (à 6); fourth part, "Tonsionibus pressuris" (à 6); and fifth part, "Gloria et honor" (à 7, including a tenor part, inserted at f. 7b). "Theodoricus Gerardi." ff. 4b–8b.

Additional 17001, f. 175b.

Vellum; 16th cent. Large folio.

"Deo gratias," for 3 voices. Inserted at the end of a Sarum gradual, written about 1440. Anonymous. The parts are written one above the other on staves of 5 lines, but not scored.

Royal Appendix 12–15, *passim*.

Paper; late 16th cent. Quarto.

Three Antiphons to the "Benedictus," added at the end of each of the Lamentations (see above, p. 197) for the last three days in Holy Week. For 4 voices, in parts.

1. "Traditor autem dedit eis signum." i, f. 4b; ii, iii, f. 5; iv, f. 10.
2. "Posuerunt super caput eius causam ipsius." i, ii, f. 8b; iii, f. 9b; iv, f. 10.
3. "Mulieres sedentes ad monumentum." i, f. 13; ii, f. 12b; iii, f. 14b; iv, f. 10.

Additional 17802–17805, *passim*.

Paper; late 16th cent. Octavo. The MS. appears to have belonged at an early period to Dr. Philip Gyffard (see ii, ff. 112, 243). It also contains a Carol (above, p. 142), Masses (p. 213), Passion Music, and a Te Deum.

Collection of Motets, *etc.*, all of which appear to be for 4 voices, by English composers, most of whom flourished about 1554–1565, which latter is the probable date of the first parts of the volumes. The second parts may have been written a few years later, including as they do at least one composition by John Munday, who is not known to have flourished before 1585.

1. "Asparges (*sic*) me, Domine." Anonymous. i, f. 5b; ii, iii, iv, f. 4.
2. Another setting. Anonymous. i, f. 6b; ii, f. 5; iii, f. 6; iv, f. 5b.
3. Another setting. Anonymous. i, f. 8b; ii, f. 7; iii, iv, f. 8.
4. Another setting. Anonymous. i, f. 11; ii, iii, f. 9b; iv, f. 10.
5. "Pater noster." "Master Philippes van Wilder." i, f. 13; ii, f. 10b; iii, iv, f. 11.
6–8. "Audiui media nocte." Three settings:—(1) "[J.] Tauerner." i, f. 105b; ii, f. 101; iii, f. 108b (where the "pars ad placitum" is said to be by "W. Whitbroke"); iv, f. 97;—(2) "[T.] Talles." i, f. 106; ii, f. 101b; iii, f. 104b; iv, f. 98;—and (3) "[J.] Sheperde." i, f. 107; ii, f. 102b; iii, f. 105b; iv, f. 98b.
9–12. Four settings of the "Gloria in Excelsis":—(1) "Docter Cooper." i, f. 108; ii, f. 103b; iii, f. 106b; iv, f. 99b;—(2) "[J.] Taverner." i, f. 108b; ii, f. 104b; iii, f. 107b; iv, f. 100;—(3) "[T.] Talles" or "Tallis." i, f. 109b; ii, f. 105b; iii, f. 108; iv, f. 101;—and (4) "[J.] Sheperde." i, f. 110; ii, f. 106; iii, f. 108b; iv, f. 101b. The setting by Tallis commences with "Hodie" [? "Christus natus est"].
13–17. Five settings of "In pace si

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dedero":—(1) "[J.] Tauerner." i, f. 111; ii, f. 107; iii, f. 109; iv, f. 102;—(2) "[T.] Talles." i, f. 113; ii, f. 107b; iii, f. 111; iv, f. 103b;—(3) "[J.] Sheperde." i, f. 114b; ii, f. 109; iii, f. 112b; iv, f. 105;—(4) "Master [W.] Blytheman." i, f. 115b; ii, f. 110; iii, f. 113b; iv, f. 106b;—and (5) "Docter Tye." i, f. 116b; ii, f. 111; iii, f. 114b; iv, f. 107b.

18. "In manus tuas." "[J.] Sheperde." i, f. 117b; ii, f. 112; iii, f. 115b; iv, f. 108.

19. "Domine, commendo." By the same. i, f. 118b; ii, f. 112b; iii, f. 116; iv, f. 108b.

20. Another setting. By the same. Contra-tenor part wanting. ii, f. 113; iii, f. 116b; iv, f. 109.

21. "Exurge, Christe." "[W.?] Mondy." ii, f. 113b; iii, f. 117; iv, f. 109b. The contra-tenor part of this and the next two compositions is wanting.

22. "Nos alium Deum nescimus." Anonymous. ii, f. 114; iii, f. 117b; iv, f. 110b.

23. "O salutaris hostia." Anonymous. ii, f. 116; iii, f. 119; iv, f. 111b.

24. "Libera me, Domine." "[R.] White." i, f. 119; ii, f. 117; iii, f. 120; iv, f. 113.

25. "Gloria, laus et honor." "Doctor Pye." i, iii, f. 121b; ii, f. 118b; iv, f. 115.

26, 27. Two other settings of the same, by "[W.] Blitheman" or "Blytheman." (1) i, iii, f. 130; ii, f. 128; iv, f. 123;—and (2) i, iii, f. 132; ii, f. 130; iv, f. 125.

28. "Alleluia. Confitemini Domino." "[J.] Sheperde." i, f. 133; ii, f. 131; iii, f. 134; iv, f. 126b.

29. "Ex mortuis jam non moritur." "— Knyght." i, f. 134; ii, f. 132; iii, f. 135; iv, f. 127b.

30. "Christus resurgens." "[J.] Redfurde" or "Redforde." i, iii, f. 136b; ii, f. 134b; iv, f. 129b.

31–33. "Dum transisset Sabatum." Three settings:—(1) "Robarte Barbar" or "Barber." i, f. 140b; ii, iii, f. 138b; iv, f. 133;—(2) "[R.] Johnson" or "Jhonson." i, f. 142; ii, f. 140; iii, f. 139; iv, f. 134b;—and (3) "John Taverner." i, f. 143b; ii, f. 141b; iii, f. 139b; iv, f. 135b.

34. "Vidi aquam egredientem." Anonymous. i, f. 144b; ii, f. 143; iii, f. 140b; iv, f. 136b.

35. "Salve, festa dies." "[J.] Sheperde." i, f. 146b; ii, f. 145; iii, f. 141b; iv, f. 139.

36. "Sedit angelus ad sepulcrum." i, f. 147b; ii, f. 146; iii, f. 142; iv, f. 139b. This and the next four compositions are anonymous.

37. "Viri galilei." i, f. 149b; ii, f. 148; iii, f. 144; iv, f. 140b.

38. "Spiritus sanctus procedens a throno." i, f. 151; ii, f. 149b; iii, f. 146; iv, f. 141b.

39. "Alma chorus domini." i, f. 153; ii, f. 151b; iii, f. 147b; iv, f. 142b.

40. "Kyrie." "John Mundye." i, f. 154b; ii, f. 153b; iii, f. 149b; iv, f. 143b.

41. "Hec dies, quam fecit dominus." "John Ensdale" or "Ensdall." i, f. 155b; ii, f. 154; iii, f. 150; iv, f. 144.

42. "Laudate, pueri," beginning "Sit nomen domini." "[J.] Sheparde." i, f. 157; ii, f. 156; iii, f. 151; iv, f. 145.

43. "Facta est iudea." By the same. i, f. 158b; ii, f. 157b; iii, f. 152b; iv, f. 146.

44. "Similis (*sic*) illis fiant." "[W.] Birde." i, f. 161; ii, f. 159b; iii, f. 154b; iv, f. 148.

45. "Benedixit omnibus qui timent." "[W.?] Mundye." i, f. 162; ii, f. 160b; iii, f. 156; iv, f. 149.

46. "In nomine Jhesu." Anonymous. i, f. 164; ii, f. 163; iii, f. 158; iv, f. 151.

47, 48. "Sancte Deus, sancte fortis." Two settings:—(1) "Master Phillippes van Wilder." i, f. 220; ii, f. 218b; iii, f. 210b; iv, f. 201;—and (2) "[T.] Tallis." i, f. 223; ii, f. 222; iii, f. 214; iv, f. 203.

49. "Recordare, Domine, testamenti." "Master Bramston." i, f. 225; ii, f. 224; iii, f. 215b; iv, f. 204b.

50. "Sub tuam proteccionem." "Doctor Tye." i, f. 226; ii, f. 225; iii, f. 216b; iv, f. 205b.

51. "Gaude, Maria virgo." "[R.]

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Johnson, pryste." i, f. 227; ii, f. 226; iii, f. 218; iv, f. 207.
52. "Salve, regina." "P[h]ilip Alcoke." i, f. 229; ii, f. 227b; iii, f. 220; iv, f. 209.
53. "Sancta Maria, virgo." Anonymous. i, f. 231; ii, f. 229b; iii, f. 222; iv, f. 211.
54. "Gaudete, celicole." "[J.] Sheperde." i, f. 232; ii, f. 230b; iii, f. 223; iv, f. 212.
55. "Et porte inferi." Anonymous. i, f. 234b; ii, f. 232b; iii, f. 225; iv, f. 214.
56. "Sancta Maria, virgo." "— Knyghte" or "Knighte." i, f. 236; ii, f. 233b; iii, f. 226; iv, f. 215.
57. "Speciosa facta es." "Cristofer Hoskins." i, f. 237; ii, f. 235; iii, f. 227; iv, f. 216b.
58. "Ave, Maria." Anonymous. i, f. 239b; ii, f. 237b; iii, f. 228; iv, f. 218b.
59. "O bone Jesu." Anonymous. i, f. 240; ii, f. 238; iii, f. 228b; iv, f. 219.

Additional 22597, ff. 17, 22b.

Paper; late 16th cent. Oblong octavo. See also under Anthems (above, p. 4).

TENOR PART of two anonymous Motets, probably by English composers.

1. "Vbi est Abell." f. 17.
2. "Saluator Mundi" (in 5 parts). f. 22b.

Additional 30361–30366, *passim*.

Paper; 16th–17th cent. Oblong octavo. The MS. also contains some Carols (above, p. 142) and a secular Motet.

COLLECTION of Motets, *etc.*, for 6 voices (unless the contrary is stated), in parts. The names of the composers are not given, but, from the few which have been identified, they evidently all belong to the second half of the 16th century. The contents are in the same hand as Add. 30810–30815. The six volumes contain respectively the cantus, altus, tenor, bassus, quintus, and sextus parts.

1. "O quam gloriosum." f. 1.
2. "In dedicatione templi"; with second part, "Hæc est domus domini." ff. 2b, 3b.
3. "Adauge nobis, domine, fidem." f. 4b.
4. "Laudem dicite Deo"; with second part, "Gaudeamus et exultemus." ff. 5b, 6b.
5. "Gaudebunt labia mea." f. 7b.
6. "Ne derelinquas nos." f. 8b.
7. "Salue, Regina"; in four parts. By W. Byrd. f. 9b.
8. "Plangent eum"; with second part, "Mulieres stantes et flentes." ff. 11b, 12b.
9. "Aduenisti tandem." f. 13b.
10. "O vos omnes qui transitis." f. 18b.
11. "Dixit ergo Jesus ad duodecim." f. 20b.
12. "Sint lumbi vestri præcincti" (à 4). f. 21b.
13. "Sancti martires"; with second part, "Vnus spiritus." ff. 22b, 23b.
14. "Zachee, festinans descende"; in two parts. ff. 24b, 25b.
15. "Extollens vocem." f. 27b.
16. "Illumina oculos meos." f. 28b.
17. "Domine, Deus meus"; with second part, "Et cum defecerit virtus." ff. 29b, 30b.
18. "Domine, Iesu Christe." f. 31b.
19. "Gloria, laus et honor"; with second part, "Plebs Hebræa." ff. 32b, 33b.
20. "Ave, gratia plena." f. 36b.
21. "Domine, ante te." f. 37b.
23. "Credo quod Redemptor." f. 38b.
24. "Morti tuæ tam amaræ." f. 39b.

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Of the remaining compositions, nos. 25–28 are by Orlando di Lasso, published in 1568.

25. "Locutus sum in lingua mea"; in two parts. f. 41.
26. "Veni, creator spiritus." f. 42b.
27. "Tristis est anima" (à 5). f. 45b.
28. "In monte Oliveti." f. 46b.
29. Another setting. By (?) A. Ferrabosco, Sen. f. 47b.
30. "O vos omnes qui transitis." By A. Ferrabosco (Jun. ?). f. 48b.
31. "Surrexit pastor bonus." f. 50b.
32. "Angelus Domini descendit de cœlo." f. 51b.
33. "Sancte Iohannes Baptista." f. 52b.
34. "O fili dei." f. 53b.
35. "Hierusalem, cito veniet salus tua"; with second part, "Ego enim sum Dominus." By Palestrina. ff. 54b, 55b.

Additional 30810–30815.

Paper; ff. 40. 16th–17th cent. Oblong duodecimo.

Motets for 6 voices, with one apparent exception, in parts. The names of the composers are not given. The six volumes contain respectively the cantus, altus, tenor, bass, quintus, and sextus parts.

1. "Salue, Regina"; with second part, "Et Jesum benedictum"; and third part, "O pia." By W. Byrd. ff. 1, 1b, 2.
2. "Egressus Jesus." f. 2b.
3. "Laudem dicite Deo." f. 3b.
4. "Ne derelinquas nos." f. 4b.
5. "Zache, festinans descende"; with second part, "Hodie huic domui." ff. 5b, 6b.
6. "Sancti martires." f. 7b.
7. "O vos omnes"; with second part, "Attendite, vniuersi." ff. 8b, 9b.
8. "Agnus dei." f. 10b.
9. "Viri galilei." f. 11b.
10. "O pastor optime." f. 12b.
11. "Salue, Regina" (different from no. 1). f. 13b.
12. "Virgo per incertos casus." By A. Ferrabosco (Jun. ?). f. 14b.
13. "Dum complerentur dies"; in two parts. (Also in Add. 29388–29392, f. 1, below, p. 275.) ff. 15b, 16b.
14. "Letentur cœli"; with second part, "Tunc exultabunt." ff. 17b, 18b.
15. "In Monte Oliueti." By O. di Lasso (see Add. 30861–30866, f. 46b, above). f. 19b.
16. Another setting. By A. Ferrabosco (Jun. ?). f. 20b.
17. "Aspice, Domine"; with second part, "Plorans ploravit." ff. 21b, 22b.
18. "Saluatorem expectamus"; with second part, "Sobrie et juste." ff. 23b, 24b.
19. "Tristis est anima" (for 5 voices). By Orlando di Lasso. f. 25b.
20. "Aue, Regina." f. 26b.
21. "Gloria Patri, qui creauit." f. 27b.
22. "Infelix ego"; with second part, "Quid igitur"; and third part, "Ad Te, igitur." By W. Byrd, 1591. ff. 28b, 29b, 30b.
23. "Attollite portas" (in 2 keys). [By the same.] ff. 31b, 35b.
24. "Memento, homo." [By the same.] f. 33.
25. "O Lux, Beata Trinitas"; in two parts. [By the same.] f. 33b.
26. "Aspice, Domine." [By the same.] f. 34b.
27. "Domine, non sum dignus." [By the same.] f. 36b.
28. "Domine, salua nos." [By the same.] f. 37b.
29. "Deus miseriatur (*sic*) nostri"; with second part, "Letentur et exultent gentes." ff. 38b, 39b.

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Additional 17786–17789, f. 33b; 17790, f. 16b; 17791, f. 33b.

Paper; early 17th cent. Oblong octavo. See also under Madrigals.

"Laudate, pueri," for 6 voices (including 2 basses), in parts, by William Byrd.

Additional 29366–29368, *passim*.

Paper; early 17th cent. Oblong folio. See also under Anthems (above, p. 5).

CANTUS, bassus, and quintus parts of Motets, most, if not all, of them in 5 parts.

1. "Ne reminiscaris, Domine." "Wilbye." i, f. 5; ii, iii, f. 3.
2. "Ego sum resur[r]ectio." "A. F[errabosco, the grandfather]." i, f. 37b; ii, f. 36b; iii, f. 24b.
3. "O nomen Jesu." By the same. i, f. 38; ii, f. 37b; iii, ff. 25b, 26.
4. "Ego dixi, Domine, miserere"; with second part, "Convertere, Domine." By the same. i, ff. 38b, 39; ii, ff. 38, 38b; iii, f. 26b.
5. "Domine, Deus meus"; with second part, "Noli me proijcere." By the same. i, ff. 39b, 40; ii, ff. 39, 39b; iii (second part only), f. 27b.
6. "Vbi duo vel tres"; with second part, "Libera me, Domine." By the same. i, ff. 40b, 41; ii, ff. 40, 40b; iii, f. 28.
7. "Cantate Domino canticum nouum" (bassus and quintus parts). "Jo. Tomkins." ii, f. 32b; iii, f. 33b.
8. "Quare dereliquerunt me vires" (bassus and quintus parts). "A. F[errabosco, the grandfather]." ii, f. 37; iii, f. 25.

Additional 29388–29392, *passim*.

Paper; early 17th cent. Oblong octavo. The MSS. also contain Lamentations (above, p. 197) and a secular Motet.

MOTETS for 6 voices, namely cantus (wanting), altus, tenor, bassus, quintus, and sextus, in parts. Anonymous.

1. "Dum complerentur dies Pentecostes"; with second part, "Dum ergo essent in vnum." ff. 1, 2b.
2. "Benedicam dominum"; with second part, "Gustate et videte." ff. 3b, 4b.
3. "Surrexit Pastor bonus." f. 5b.
4. "Expecta Dominum"; with second part, "Confundantur." ff. 6b, 7.
5. "Beata viscera." f. 8.
6. "Exaltabo te, Deus." f. 8b.
7. "Jam non estis hospites"; with second part, "In quo omnis ædificatio." ff. 9b, 10b.
8. "Peccaui; quid faciam?" f. 11b.
9. "Timor et tremor"; with second part, "Exaudi, Deus, deprecationem." By A. Ferrabosco. ff. 12b, 13b.
10. "Mater ergo pietatis." f. 14b.
11. "Dicamus ergo gratias." f. 15.
12. "Hodie natus est Christus." f. 15b.
13. "Timor et tremor"; with second part, "Exaudi, Deus, deprecationem." ff. 17, 17b.
14. "In monte Oliveti." By O. di Lasso. f. 18.
15. Another setting. Apparently by A. Ferrabosco (see Add. 31992, f. 80b). f. 18b.
16. "Justus est Dominus." f. 20.
17. "Virgines mee." f. 20b.
18. "Vide, domine." f. 20b.
19. "Ne derelinquas me." f. 21b.
20. "Inclina, domine, aurem." By A. Ferrabosco. f. 22b.
21. "Surrexit pastor bonus." f. 23b.
22. "O vos omnes qui transitis." By A. Ferrabosco. f. 24.
23. "Inter[r]ogabat mages (*sc.* Magos) Herodes." f. 26b.
24. "Aue, salutis Janua"; with second

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part, "Misterium mirabile." ff. 27b, 28b.
25. "Peccata mea"; with second part, "Quoniam iniquitatem." By N. Gombert (?). ff. 29b, 30b.
26. "Sancta et immaculata"; with second part, "Benedicta tu in mulieribus." ff. 31b, 32.
27. "Surrexit pastor bonus." f. 33b.
28. "O admirabile commercium." f. 34b.
29. "Credo quod redemtor." By A. Ferrabosco. f. 35b.
30. "Veni, Creator, spiritus." By O. di Lasso. f. 36b.
31. "Locutus sum in lingua mea"; with second part, "Fac mecum signum." [By the same.] ff. 37b, 38b.
32. "Salue, Regina, vita, dulcedo"; with second part, "Et Jesum Benedictum"; and third part, "O pia." By W. Byrd. ff. 39b, 40, 41b.

Additional 29427, ff. 31, 38, 73.

Paper; early 17th cent. Small folio. See also under Anthems (above, p. 6).

ALTUS PART of the following 5-part Motets:—

1. "In resurrectione tua." "W^m Birde." f. 31.
2. "O vos omnes qui transitis." "Tho. Lupo." f. 38.
3. "Salua nos, Domine." By the same. f. 73.
4. "Heu mihi, Domine." By the same. f. 73b.

Additional 31417, Vols. I and II.

Paper; ff. 12, 12. Early 17th cent. Quarto.

ALTUS and tenor parts (or one of those parts) of 21 Motets by Alfonso Ferrabosco (Jun. ?). Unless the contrary is stated, they are for 6 voices. The folios are the same in both volumes.

1. "Da pacem, Domine." f. 1.
2. "Virgo per incertos casus." f. 1b.
3. "Salua nos, Domine." f. 2.
4. "Hierusalem, plantabis vineam" (à 7). f. 2b.
5. "Inclina, Domine, aurem"; with second part, "Miserere mei, Domine" (à 3); third part, "Quoniam tu, Domine" (à 4); fourth part, "In die tribulationis" (à 5); fifth part, "Quoniam magnus es; and sixth part, "Fac mecum signum." ff. 3b–6.
6. "Plorans plorauit." f. 7.
7. "Exaudi, Deus, orationem"; with second part, "Quoniam declinaverunt." ff. 7b, 8.
8. "Deus misereatur nostri"; with second part, "Confiteantur tibi." ff. 8b, 9.
9. "Credo quod redemptor." f. 9b.
10. "O uos omnes qui transitis." f. 10.
11. "Heu mihi, Domine." f. 11.
12. "Timor et tremor"; with second part, "Exaudi, Deus, depreciationem." ff. 11b, 12.

Additional 34000–34002, *passim*.

Paper; early 17th cent. Oblong octavo. The MS. appears to have belonged to Thomas Oliphant and John Hullah. It also contains Carols (above, p. 143), Lamentations (p. 197), Masses (p. 214), and secular Motets.

FIRST and second cantus and tenor parts of a collection of Motets, Masses, *etc.*, probably by a composer, or composers, of the last quarter of the 16th cent. One of the pieces (vols. ii, iii, f. 17b) is addressed to Albert [III], Duke of Bavaria (d. 1579); another (vols. ii, iii, f. 18b)

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to one of the Fuggers [of Augsburg], evidently the secular Motet by Giovanni Gabrieli alluded to in Grove's *Dictionary* (i, p. 572) as included in Gabrieli's *Sacræ Symphoniæ*, part i, 1597. Two or three of the Motets enumerated below were certainly composed by G. Gabrieli, and others have a considerable resemblance to compositions by his father, Andrea Gabrieli.

The sacred Motets include the following, of which nos. 1–10, 13–24, are for 8 voices, only the cantus part (vol. i) being left of the latter group.

1. "Beata es, Virgo Maria." i–iii, f. 2.
2. "[Salve,] Regina, mater misericordie." i–iii, f. 2b.
3. "Domine, Dominus [noster]." By G. Gabrieli, 1597. i, f. 3b; ii, iii, f. 6b.
4. "Deus noster, Refugium." i, f. 4b; ii, iii, f. 22b.
5. "Ecce, tu pulchra." i, f. 5b; ii, iii, f. 34b.
6. "Paratum cor." i, f. 6b; ii, iii, f. 4b.
7. "Aue, stella matutina." i, f. 7b; ii, iii, f. 5b.
8. "Ecce, dominus veniet"; with second part, "Et regnabit." i, ff. 12b, 13b; ii, iii, ff. 11b, 12b.
9. "Gaudeamus." i, f. 17b; ii, iii, f. 32b.
10. "Jam non dicam vos servos." i, f. 19b.
11. "Decantabat populus" (à 7). i, f. 20b.
12. "Maria Magdalena" (à 7). i, f. 21b.
13. "Aue, Regina Cœlorum"; with second part, "Gaude, Gloriosa." ff. 26, 26b.
14. "Pater, peccaui"; with second part, "Quanti mercenarii." ff. 27b, 28b.
15. "Andreas, Christi famulus"; with second part, "Dilexit Andream." ff. 29b, 30b.
16. "Tulerunt Dominum meum"; with second part, "Cum ergo fieret." ff. 32b, 33b.
17. "Aue, Maria." f. 34b.
18. "Alma Redemptoris Mater"; with second part, "Tu, quæ genuisti." ff. 35b, 36b.
19. "Quomodo cantabimus"; with second part, "Si non proposuero." ff. 37b, 38b.
20. "Misericordias Domini." f. 39b.
21. "Peccantem me quotidie." f. 40b.
22. "O Domine, Jesu Christe." f. 41b.
23. "Jubilate Deo." f. 42b.
24. "Salue, Regina"; with third part, "Ad te clamamus"; fifth part, "Eia ergo Aduocata"; sixth part, "Et Jesum benedictum"; and seventh part, "O clemens, O pia." (Different from nos. 2 and 39.) ff. 43b–46b.

The following are contained in vols. ii and iii only, in which the number of voices is not indicated :—

25. "Sic deus dilexit mundum." f. 3b.
26. "Sancta et immaculata." f. 7b.
27. "Laudans exultet gaudio." f. 16b.
28. "Te Deum patrem ingenitum." f. 19b.
29. "Deus, deus meus, respice in me." f. 20b.
30. "Ite in vniversum mundum." f. 21b.
31. "Gabriel angelus." f. 23b.
32. "Jesu, dulcis memoria." f. 24b.
33. "O Jesu mi." By G. Gabrieli, 1597. f. 26.
34. "Incipite Domino in tympanis." f. 28b.
35. "Victimæ [paschali]." f. 29b.
36. "Deus, Canticum nouum cantabo tibi." f. 31b.
37. "Hic est vere martir"; with second part, "Justum deduxit." ff. 35b, 36.
38. "Exiui a patre." f. 36b.
39. "[Salve,] Regina, mater misericordiæ." (Different from nos. 2 and 24.) f. 38b.
40. "Apparuerunt apostolis." f. 40b.

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Additional 34049, *passim*.

Paper; early 17th cent. Oblong octavo. The MS. also contains a Mass (above, p. 214) and some In-nomines (see under String Quintets).

CANTUS part of a collection of Motets, *etc.*, mostly in honour of the Virgin. All the compositions are anonymous; from the character of those which have been identified, it appears probable that they were all written for 5 voices.

1. "Et exultauit." In 2 keys. This does not appear to be a setting of the entire "Magnificat." ff. 1, 23b.
2. "Aue, dei patris filia." By Robert Johnson. f. 2.
3. Another setting of the same words. f. 6b.
4. "Tui filij"; followed by "Dominus tecum," "Mater intacta," and "Esto nobis," which probably form part of the same Motet. f. 9b.
5. "Per pregustum." f. 11b.
6. "Maria stella, tuo natus" (*sic*); with "Gratia plena," and "O quam dulcis." f. 12b.
7. "Sospitati olei"; "Baptizatur"; "O quam probatum"; "Ergo Laudes"; "Nam qui [in] corde" (without music); and "Sospes." By John Taverner, Sen. (?). f. 14.
8. "Peccatum peccauit Jerusalem." By R. White (?). f. 17.
9. "O gloriosissima semper Virgo." f. 17b.
10. "Gaude plurimum" (without music); "Gaude, Maria"; "Gaude, sacratissima virgo"; "Gaude, Maria, Jesu mater"; "Gaudeamus Itaque"; and "Eundum igitur Jesum." By J. Taverner (?). f. 18.
11. "Ave, Jesu Tui filii dulcis filia christi"; and "O gloriosissima semper Virgo." ff. 22b–23.
12. "Domine, Labia." f. 25.
13. "Salve, intemerata" (without music); "Ave, mulieris (*sic*) sanctissima"; "Et dum eum conciperes"; "Tu nimirum" (without music); "Per hæc nos"; "Te præcamur" (*sic*); and "Secundum humanitatem." By Tallis. f. 33.
14. "Mater christi sanctissima"; "Ergo, fili"; . . . "Tibi consecratos"; "Quin et nostros"; "Dona no[bis ?]"; "Euge, cœli"; and a piece without title. f. 39b.
15. "O salutaris hostia." By Tallis. f. 43b.
16. "Domine, quis hab[itabit]." f. 44b.
17. "Quia fecit." f. 45.
18. "Beata es, Virgo Maria." f. 48b.

Additional 17797, ff. 2b, 20b, 38b, 56b, 74b.

Paper; after 1600. Small oblong quarto. See also under Anthems (above, p. 7).

"CANTATE Domino canticum novum"; for 5 voices, in parts. Probably by Richard Nicholson, the composer of most of the pieces in the volume.

Additional 34050, ff. 14b, 17b.

Paper; after 1604. Oblong octavo. See also under Madrigals.

TENOR part of two anonymous compositions inserted in a collection of Madrigals by Italian and English composers of the end of the 16th cent. Probably for 5 voices.

1. "Laudate Dominum." f. 14b.
2. "Venite, filij." f. 17b.

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Additional 36484, ff. 7–56b *passim*.

Paper; after 1604. Small oblong folio. See also under Madrigals.

BASS part of some Latin sacred compositions, a few of which appear to have originally formed part of Masses. Unless the contrary is stated, they are for 4 voices. The names of the composers are not given. Possibly some of the works are by the original owner—and probable transcriber—David Melville.

1. "Ascendo [ad Patrem]" (à 5). By Dr. Christopher Tye. f. 7.
2. "Peccaui, pater." f. 9b.
3. "Miserere mej." f. 10.
4, 5. "Sharp's Miserere," and an "Agnus Dei." f. 10b.
6. "Media vitæ"; in three parts. f. 13b.
7. "Ecce, quam bonum." f. 14.
8. "Deus misereatur nostri"; in two parts. By R. Johnson. f. 15.
9. "Inclina, domine, aurem"; with second part, "Auribus percipe, domine." ff. 16, 16b.
10. "Surge, Illuminare, Jerusalem." f. 19.
11. "Vitam quæ faciunt beatiorem." f. 20.
12. "Laudamus te." f. 20b.
13. "Ad te levaui." f. 47.
14. "Da pacem, domine." f. 49b.
15. "Qui tollis." f. 51.
16, 17. "Benedicemus te" and "... Visibilium omnium." f. 53b.
18. "Tria sunt munera" (à 3). f. 56b.

Egerton 2009, 2011, 2012, f. 1.

Paper; after 1611, *etc.* Oblong duodecimo. See also under Madrigals.

"BENEDICTUS." Superius, medius, and tenor parts. Anonymous. The majority of the compositions in the MS. are by William Byrd.

Additional 29246, 29247, *passim*.

Paper; after 1611. Oblong quarto.

MOTETS, by English and foreign composers of the 16th century. See under Lute Music.

Additional 18936–18939, *passim*.

Paper; after 1612. Oblong octavo. See also under Masses (above, p. 215).

LATIN sacred compositions, in parts. Nos. 1–15 are for 3 voices.

1. "Saluator Mundi." "Byrd." i, ii, iv, f. 6b.
2. "Gaude plurimum Seruatoris." "[J.] Taverner." i, ii, iv, f. 10.
3, 4. "Aue, mulierum sanctissima" and "Rex sanctorum." "Tallis." i, ii, iv, f. 11b.
5. "Manus tuæ fecerunt me." "[R.?] Whyte." i, ii, iv, f. 12.
6. "Surge, propera, Amica." "[J.?] Mundye." i, ii, iv, f. 12.
7. "Sicut erat in principio." "Shepherd." i, ii, iv, f. 12b.
8. Another setting. "[J.?] Mundye." i, ii, iv, f. 12b.
9. "Exaudiat te Dominus." "[R.?] Whyte." i, ii, iv, f. 13.
10. "Et nunc et semper." "[J.] Tauerner." i, ii, iv, f. 13.
11. "Miserere." Anonymous. i, ii, iv, f. 13b.
12. Another setting. Anonymous. i, ii, iv, f. 14.
13. "Alleluia. Confitemini." "Byrd." i, ii, iv, f. 14.
14. "Alleluia." Anonymous. i, ii, iv, f. 14.
15. "Deus, in nomine tuo." "Victoria." i, ii, iv, f. 15b.

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Nos. 16–24 appear to be all for 4 voices.

16. "Misere[re]." "Byrd." i, ii, iv, f. 20b; iii, f. 3b.
17. "Aue, verum corpus"; with an English version, "O Lord, God of Israell." By the same. i, ii, iv, f. 24b; iii, ff. 6b, 21b.
18. "Christe, qui lux." "[R. ?] Whyte." i, ii, iv, f. 25; iii, f. 7.
19, 20. "Sicut erat" and "Asperges me." "Victoria." i, ii, iv, f. 26; iii, f. 8.
21. "Vidi aquam." By the same. i, ii, iv, f. 26b; iii, f. 8b.
22. "Quem visurus sum ego." Anonymous. i, ii, iv, f. 30b; iii, f. 12b.
23. "Peccantem me quotidie." "Victoria." i, ii, iv, f. 35b; iii, f. 17b.
24. "Miserere." "Byrd." Different from no. 16. i, ii, iv, f. 36; iii, f. 18.

All the remaining numbers (with two exceptions noted below) appear to be for 5 voices, though only 4 remain.

25. "Deus, qui beatam Mariam." "Pietro Philippi." [1612.] i, ii, iv, f. 36b; iii, f. 18b.
26. "Ut la[n]terna." "Gregorio Languio." i, ii, iv, f. 38b; iii, f. 20b.
27. "Adoramus Te." "Byrd." i, ii, iv, f. 39; iii, f. 21.
28. "Gaude, Maria" (with canon). "Victoria." i, ii, iv, f. 40; iii, f. 22.
29. "Credo quod Redemptor." Anonymous. i, ii, iv, f. 41; iii, f. 23.
30. "Miserecordias (*sic*) Domini." "Horat. Vecchi." i, ii, iv, f. 44; iii, f. 26.
31. "Ad te suspiramus" (à 4). "Victoria." i, ii, iv, f. 45b; iii, f. 27b.
32. "Laudate." "Francisci Bianchardi." i, ii, iv, f. 52; iii, f. 34.
33. "O lux." "Victoria." i, ii, iv, f. 52b; iii, f. 34b.
34. "Ignis orux bestiæ." By the same. i, ii, iv, f. 52b; iii, f. 34b.
35. "De excelso misit ignem." "[R. ?] Whyghte." i, f. 65; ii, iv, f. 63; iii, f. 45.
36. "Cantate Domino canticum novum." "[J.] Tomkins." i, f. 65b; ii, iv, f. 63b; iii, f. 45b.
37. "Ne reminiscaris, Domine." "John Wilbye." i, f. 66; ii, iv, f. 64; iii, f. 46.
38. A medley, beginning "Miserere" (for 6 voices, of which only 4 are given, with the plainsong in the tenor). "Dr. Steuenson." i, f. 66b; ii, iv, f. 64b; iii, f. 46b.
39. "Heu mihi, Domine." "Tho. Morley." i, f. 70b; ii, iv, f. 68b; iii, f. 50b.
40. "Emendemus in melius"; with second part, "Adjuua nos, Deus." "W^m Byrd." i, f. 71b; ii, iv, f. 69b; iii, f. 51b.

Printed Book, D. 212. c. (3 vols.), *passim*.

Paper; after 1613. Small quarto. The first part of the volumes contains the printed *Sacri Concertus* of Ludovicus Viadana, which belonged to Andreas Cruciger in 1620. They also contain in MS. a Cantata (above, p. 129), a sacred Duet (p. 172), a Magnificat (p. 206), a Miserere (p. 244), and other vocal compositions, described elsewhere.

CANTUS, altus, and bassus parts (unless the contrary is stated) of a collection of Motets. Nos. 1–17 are from the *Concerti Ecclesiastici* of Jacopo Mori of Viadana, published at Antwerp, by Pierre Phalèse, in 1613. The volumes containing the tenor and basso continuo are wanting. Nos. 1–9 are for 2 voices, and nos. 10–17 for 3 voices.

1. "In te, Domine, speravi." i, f. 50; iii, f. 57.
2. "O benedicta super mulieres." i, f. 50b; iii, f. 57b.
3. "O magnum mysterium." i, f. 51; iii, f. 58.
4. "Exurgat Deus." i, f. 51b; iii, f. 58b.
5. "Mater et Virgo." i, f. 52b; iii, f. 59b.

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6. "Non vos relinquam." i, f. 53; iii, f. 60.
7. "Surge, propera, amica." i, f. 53b; iii, f. 60b.
8. "Surge, Petre." i, f. 54; iii, f. 61.
9. "Veni, sponsa Christi." i, f. 54b; ii, f. 52; iii, f. 61b.
10. "Alleluja. Gaudeamus omnes." i, f. 55; ii, f. 52b; iii, f. 62.
11. "Venite et videte." i, f. 55b; ii, f. 53; iii, f. 62b.
12. "Flores apparuerunt in terra." i, f. 56; ii, f. 54; iii, f. 63.
13. "Kyrie, eleyson." i, f. 57; ii, f. 55; iii, f. 64.
14. "Agnus Dei." i, f. 57b; ii, f. 55b; iii, f. 64b.
15. "O sanctissime Deus" (à 4). i, f. 58; ii, f. 56; iii, f. 64b.
16. "Laudate, pueri, Dominum" (à 4). i, f. 58b; ii, f. 56b; iii, f. 65.
17. "Super flumina Babylonis" (à 2). Anonymous. i, f. 59b.
18. "Misericordias Domini" (trombone parts only). "Viadana." i, f. 64b; iii, f. 67b.
19. "Cantate Domino canticum novum" (à 2). Anonymous. ii, f. 57b.
20. "Multiplicati sunt" (à 2). Anonymous. ii, f. 58.
21. "Indica mihi quem diligit anima" (à 2). iii, f. 66.

Additional 29372–29377, *passim*.

Paper; A.D. 1616. Small folio. See also under Anthems (above, p. 10).

MOTETS, in parts, nos. 1–4 being for 4 voices, nos. 5–17 for 5 voices, and nos. 18–20 for 6 voices.

1. "Fverunt mihi lachrymæ meæ." "Alfonso Ferabosco." i–iv, f. 7b.
2. "Eheu! sustulerunt Dominum meum." "Thomas Morley." i–iv, f. 8.
3. "Nolo mortem peccatoris." *Lat.* and *Engl.* By the same. i–iv, f. 8b.
4. "Qvare dereliquerunt me vires meæ?" "Alfonso Ferabosco." i–iv, f. 10b.
5. "Ne reminiscaris, Domine, delicta nostra." "John Wilby." i–iv, f. 14b; v, f. 2b.
6. "Ne lætaris, inimica mea." "Thomas Rauenscroft." i–iv, f. 25; v, f. 13.
7. "O vos omnes qui transitis" (in 2 keys). "Thomas Lupo." i–iv, ff. 26b, 17b; v, ff. 14b, 64b.
8. "Miserere nostri, Domine." "William Damon." i–iv, f. 31b; v, f. 19b.
9. "O amica mea"; with second part, "Dentes tui sicut greges." "Thomas Morley." i–iv, ff. 35b, 36; v, ff. 22b, 23.
10. "Miserere mei, Domine" (in 2 keys). "Tho. Lupo." i–iv, ff. 49, 78; v, ff. 36, 65.
11. "In resurrectione tua, Domine." "William Byrd." i–iv, f. 49b; v, f. 36b.
12. "Ne irascaris, Domine" (see also "O Lord, turne thy wrath," i–iv, f. 97b; v, f. 84b); with second part, "Ciuitas Sancti tui" (see also "Bowe thine eare," i–iv, f. 98b; v, f. 85b). By the same. i–iv, ff. 74b, 75; v, ff. 61b, 62.
13. "Peccantem me quotidie." "Alfonso Ferabosco." i–iv, f. 82; v, f. 69.
14. "O Nomen Jesu." By the same. i–iv, f. 90b; v, f. 77b.
15. "Ego dixi, Domine, miserere mei." By the same. i–iv, f. 91; v, f. 78.
16. "Salua nos, Domine." "Tho. Lupo." i–iv, f. 92; v, f. 79.
17. "Heu mihi, Domine, quia peccaui." By the same. i–iv, f. 100; v, f. 87.
18. "De profundis clamavi." "Thomas Morley." i–iv, f. 120b; v, f. 107b; vi, f. 2b.
19. "Precamur, Sancte Domine." "John Milton [sen^r]." i–iv, f. 135b; v, f. 122b; vi, f. 17b.
20. "Laboraui in gemitu meo." "Tho. Morley." i–iv, f. 153b; v, f. 140b; vi, f. 35b.

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Additional 34800, A, ff. 16–22b; B, C, ff. 18–24b.

Paper; after 1618 (see f. 51b). Small octavo. The MS. belonged to William King (? organist of Winchester, *etc.*) in the 17th cent., and to Vincent Novello in the 19th cent. It also contains Anthems (above, p. 13), and other compositions, described elsewhere.

EXTRACTS from *Gradualia ac Cantiones Sacræ*, by William Byrd, 1607, comprising the following 3-part compositions in parts :—

1. "Ave, Maris [stella]"; with second part, "Sumens [illud Ave]"; third part, "Solve [vincla reis]"; fourth part, "Monstra [te esse matrem]"; fifth part, "Virgo [singularis]"; sixth part, "Vitam præsta"; and seventh part, "Sit laus Deo." A, ff. 16–19; B, C, ff. 18–21.
2. "O Gloriosa [Domina]," for Lauds; with second part, "Quod Eva [tristis abstulit]"; third part, "Tu regis [alti janua]"; and fourth part, "Gloria tibi, Domine." A, ff. 19b, 20; B, C, ff. 21b, 22.
3. "Quem terra, pontus," for Matins; with second part, "Cui luna, sol et omnia"; third part, "Beata mater, munera"; fourth part, "Beata cœli nuncio"; and fifth part, "Gloria tibi, domine." A, ff. 20b–21b; B, C, ff. 22b–23b.
4. "Memento, salutis [auctor]," for Complines; with second part, "Maria, mater [gratiæ]"; and third part, "Gloria tibi, domine." A, ff. 22, 22b; B, C, ff. 24, 24b.

Additional 17792–17796, ff. 153–179b *passim*.

Paper; after 1624. Small oblong quarto. See also under Anthems (above, p. 13).

MOTETS, for 5 voices (except where the contrary is stated), in parts. Vols. i–v contain the cantus, altus, tenor, quintus, and bassus respectively. The sextus is wanting. Nos. 2–8 and 11 are anonymous.

1. "In resurrectione tua." "Will. Bird" [1589]. i, f. 160; ii, iii, f. 163; iv, f. 158; v, ff. 156, 157.
2. "Dum transisset Sabbatum." i, f. 160b; ii, iii, f. 163b; iv, f. 153b; v, f. 157b.
3. "Cantate domino." i, f. 161b; ii, iii, f. 164b; iv, f. 154b; v, f. 158b.
4. "Veni in hortum meum." i, f. 162; ii, iii, f. 165b; iv, f. 155; v, f. 159.
5. "Angelus ad pastores" (also in Add. 22597, f. 16b). i, f. 162b; ii, iii, f. 166b; iv, f. 155b; v, f. 159b.
6. "Deus misereatur nostri"; with second part, "Letentur" (also in Add. 32377, f. 27b). i, ff. 163, 163b; ii, ff. 167b, 168; iii, ff. 167, 167b; iv, ff. 156, 156b; v, ff. 160, 160b.
7. Another setting (à 6—also in Add. 32377, f. 51b). i, ff. 164b, 165; ii, ff. 169, 169b; iii, ff. 168b, 169b; iv, ff. 157b, 158; v, ff. 161b, 162.
8. "Adolescentulus sum" (à 6). i, f. 166; ii, iii, f. 170b; iv, f. 159; v, f. 162b.
9. "Laudate, pueri, Dominum" (à 6). "Will. Bird" [1575]. i, f. 167; ii, iii, f. 171b; iv, f. 160; v, f. 163b.
10. "Domine, non exaltatum cor" (à 6). By—Mundy. i, f. 168; ii, iii, f. 172b; iv, f. 161; v, f. 164b.
11. "Jerusalem, plantabis vineam" (à 8). i, f. 168b; ii, iii, f. 173b; iv, f. 162; v, f. 165b.
12. "O quam gloriosum"; with second part, "Benedictio." "Will. Bird" [1589]. i, ff. 173b, 174; ii, iii, ff. 178, 178b; iv, ff. 166b, 167; v, f. 170b.
13. "Tristitia"; with second part, "Sed tu, Domine." By the same [1589]. i, ff. 174b, 175; ii, ff. 179b, 180; iii, ff. 179, 180; iv, ff. 167b, 168b; v, ff. 171, 172.

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Additional 34898, ff. 32b–56 *passim*.

Paper; A.D. 1628 (f. 33). Small folio. See also under Masses (above, p. 216).

MOTETS, in score, unaccompanied; for 4 voices, and anonymous, unless the contrary is stated.

1. "Regina cœli" (à 3, with a figured bass at the end). "1628." f. 32b.
2. "Fac ea quæ moriens facta fuisse velis" (à 3). f. 33b.
3. "Regina cœli." f. 34b.
4. "Salue, Regina"; with a figured bass at the end. f. 39b.
5. "Iste est Ioannes" (for 2 choirs of 4 voices each). f. 41b.
6. "Hic est vere Martyr Placitus" (for the same). f. 43.
7. "Iste cognouit iustitiam" (for the same. f. 44b.
8. "Cum peruenisset beatus Andreas" (for the same). "Andreas Repgin." f. 46b.
9. "Ave, Maria"; with a figured bass at the end. f. 49b.
10. Another setting (à 5). "Andreas Repgin." f. 50b.
11. Another (à 6). f. 51b.
12. "Natiuitas tua, Dei genitrix" (for 2 tenors); with a figured bass. f. 52b.
13. "Regina cœli." f. 55b.

Additional 11608, f. 46b.

Paper; A.D. 1656–1659. Small folio. See also under secular Songs.

"GLORIA Patri"; for 3 voices, in parts, by Richard Deeringe.

Additional 31438, ff. 53b–60.

Paper; after 1660 (f. 75b). Oblong octavo. See also above, p. 262.

ALTUS or tenor parts of Motets, of which the first two are for 6 voices, the others (with the possible exception of no. 6) for 5 voices. Nos. 1, 4–7 are by Orlando di Lasso; the rest by Conradus Sylvius.

1. "Lauda, iherusalem"; with second part, "Qui emittet (*sic*) eloquium"; third part, "Emittet (*sic*) verbum"; and fourth part, "Non fecit" [1568]. ff. 53b–55.
2. "Qui de terra est." f. 55b.
3. "Clamauerunt iusti." f. 56b.
4. "Heu mihi, domine" [1556]. f. 57b.
5. "Veni in hortum meum" [1569]. f. 58.
6. A piece without words. f. 58b.
7. "Ad te, domine, leuaui"; with second part, "Vias tuas" [1556]. ff. 59b, 60.

Additional 10338, ff. 57b–270 *passim*.

Paper; after 1669. Small folio. The MS. also contains Anthems (above, p. 23), a Carol (p. 144), a sacred Duet (p. 172), and other compositions described elsewhere.

COLLECTION of musical compositions of various styles, in score, copied in, or after, 1669 (see f. 274b) from earlier works written by George Jeffreys, who is evidently the composer of most, if not all, of the works (*cf.* 17816, f. 8, below, p. 285). The Motets included are accompanied by a basso continuo; nos. 1, 2, 15–45 being for 3 voices; nos. 3–14, 46–57 for 4 voices; nos. 58, 59 for 5 voices; and no. 60 for 6 voices.

1. "O tu, vnus Deus." *Unfinished.* f. 57b.
2. "Quid mihi est in cœlo." Composed in 1661. f. 64b.

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3. "Timor et tremor." f. 73b.
4. "Audiui vocem de cœlo." f. 74b.
5. "Si diligitis me." f. 75b.
6. "Siue vigilem, siue dormiam." f. 76b.
7. "Erit gloria Domini." f. 77b.
8. "Domine Deus salutis meæ." f. 78b.
9. "Et ingrediar ad altare Dei." f. 79b.
10. "O Quam dulcis, quam suauis." f. 83.
11. "O Panis Angelorum." f. 84b.
12. "O nomen Iesu." f. 85b.
13. "O Pretiosum et admirandum conuiuium." f. 86b.
14. "Jesu, Rex admirabilis." f. 87b.
15. "Audite, gentes, et narrabo." f. 91b.
16. "Gloria tua manet in eternum." Composed in 1658–1659. f. 94.
17. "Gloria Patri." f. 96b.
18. "Florete, flores." f. 97.
19. "O piissime Domine." f. 99b.
20. "Salue, cœlestis curiæ triumphale Decus." f. 101b.
21. "Exurge! quare obdormis." f. 114b.
22. "O quam gloriosum est Regnum." f. 116.
23. "Lapidabant Stephanum." f. 117b.
24. "Et recordatus est Petrus." f. 119.
25. "Beatus Author seculi." f. 120.
26. "Jesu mi Dulcissime." f. 121b.
27. "Vere languores nostros ipse tulit." f. 123b.
28. "Nescio quid Amore maius." f. 124b.
29. "Vtinam concessa mihi." f. 125b.
30. "Nil Canitur suauius." f. 126b.
31. "Ecce, Dilectus meus." f. 127b.
32. "Prior Christus dilexit nos." f. 128b.
33. "Domine Jesu, dilexisti me." f. 129b.
34. "Christo Jesu debes omnem vitam tuam." f. 131.
35. "Hosanna filio Dauid." f. 132.
36. "Heu mihi! Domine, miserere mei." f. 133b.
37. "Visa vrbe, fleuit super ea." f. 134b.
38. "Inuocaui nomen tuum." f. 135b.
39. "Jerusalem, quæ occidis prophetas." f. 138.
40. "Domine, Dominus noster." f. 139.
41. "Caro mea vere est cibus." f. 141.
42. "Paratum cor meum." Composed in 1657. f. 142b.
43. "Quando natus es." Composed in 1657. f. 145b.
44. "O Deus meus." f. 148.
45. "O quam iucundum, O quam suaue." f. 150b.
46. "O Domine deus." f. 165b.
47. "Quid com[m]isisti, Jesu." f. 181.
48. "Ego sum Panis." f. 183.
49. "Jubilate Deo." f. 186b.
50. "Amor Jesu." f. 190b.
51. "O Bone Jesu." f. 193.
52. "Audite Celi." f. 196b.
53. "Jesu, Dulcedo Cordium." f. 199b.
54. "Te Deum Laudamus." Composed in 1649. f. 204.
55. "Gloria Patri et Filio." f. 215b.
56. "O quam iucundum." Composed in 1651. f. 217.
57. "Gloria Patri qui creauit." Composed in 1651. f. 221b.
58. "Gloria in Excelsis." f. 226.
59. "Bone Jesu, Verbum Patris." f. 230b.
60. "Hosanna Filio Dauid." f. 266b.

The Index at the beginning and many critical notes interspersed throughout the MS. are in the hand of E. T. Warren, Secretary of the Catch Club.

Additional 29282, *passim*.

Paper; after 1669 (?). Small folio. The MS. also contains a sacred Duet (above, p. 172).

MOTETS for 2 and 3 voices, with a figured bass for organ, in parts. Probably by George Jeffreys—*cf.* Add. 10338 (above, p. 283), which was written about the same time as the present MS. Nos. 1, 2 are for 2 voices; the rest for 3.

1. "O quam dulcis." ff. 1, 9, 24.
2. "Jesu, Rex admirabilis." ff. 1b, 17, 24b.
3. "Florete, flores." ff. 3, 10, 18, 25b.

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4. "Gloria Patri." ff. 3b, 10b, 18b, 26.
5. "Gloria tua manet." ff. 4, 11, 19, 26b.
6. "Inuocaui nomen tuum." ff. 4b, 11b, 19b, 27b.
7. "Salue, Cœlestis Curiæ triumphale Decus." ff. 5b, 12b, 20b, 28b.
8. "Quid mihi est in Cœlo." ff. 6b, 13b, 21b, 29.
9. "Quando natus es ineffabiliter." ff. 7b, 15b, 22b, 29b.

Additional 30829, 30830, 17816, *passim*.

Paper; after 1669 (*cf.* 30829, f. 34, with 10338, f. 274b). Quarto. The signature of the composer occurs in 17816, f. 8, and there are a few later corrections, also in his hand. Vol. iii belonged to Thomas Oliphant, who presented it to the British Museum in 1849. The MSS. also contain some Anthems (above, p. 24) and a Carol (p. 144).

Collection of compositions in the *autograph* of George Jeffreys, steward to Lord Hatton, organist to Charles I, *etc.* Vol. i (30829) contains the altus part, vol. ii (30830) the tenor, and vol. iii (17816) the bassus. For a collection containing most of the same and many other compositions in score by the same composer and also in his *autograph*, see Add. 10338 (above, p. 283). The Motets are for 4 voices, unless the contrary is stated.

1. "Quid com[m]isisti, Jesu." i, ii, f. 1; iii, f. 2.
2. "O Bone Jesu." i, ii, f. 1b; iii, f. 2b.
3. "Amor, Jesu Dulcis." i, ii, f. 2b; iii, f. 3b.
4. "Ego sum Panis." i, ii, f. 3; iii, f. 4.
5. "Jubilate Deo." i, ii, f. 4b; iii, f. 5.
6. "Audite, cœli." i, ii, f. 5b; iii, f. 6b.
7. "Jesu, dulcedo cordium." i, ii, f. 6b; iii, f. 7b.
8. "Te Deum Laudamus." i, ii, f. 7b; iii, f. 8b.
9. "Gloria Patri." i, ii, f. 10b; iii, f. 11b.
10. "O quam iucundum." i, ii, f. 11; iii, f. 12.
11. "Gloria Patri, qui creauit." i, ii, f. 12; iii, f. 13.
12. "O Domine Deus." i, ii, f. 14; iii, f. 15.
13. "Credo in vnum Deum." i, f. 19b; ii, f. 19; iii, f. 20b.
14. "Jubilate Deo" (different from no. 5). i, f. 21b; ii, f. 21; iii, f. 22b.
15. "Gloria in Excelsis" (for 5 voices). i, ii, f. 24b; iii, f. 25b.
16. "Bone Jesu" (for 5 voices). i, f. 25; ii, f. 25b; iii, f. 26b.
17. "Hosanna Filio Dauid" (for 6 voices). i, f. 33b; ii, ff. 35b, 36; iii, f. 37b.

Additional 30382, *passim*.

Paper; A.D. 1680–1686 (see f. 1). Folio. The MS. belonged to Katharine Sedley [1657–1692 ?], daughter of Sir Charles Sedley, Bart. (see bookplate, with arms, at the beginning). She was created Countess of Dorchester in 1686. It also contains Anthems (above, p. 27), a secular Cantata, secular Duets, *etc.*, all described elsewhere.

A collection of Motets, *etc.*, for 2 or 3 voices, generally with a bass, in score; in the hand of Henry Bowman, who was also the composer of many of them, taking the words in several instances

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evidently from Add. 33234 (below). Nos. 1–9 are for 3 voices; nos. 10, 12–28 for 2 voices.

1. "Plagæ tuæ, Domine." "Felice Sances." f. 2b.
2. "O Domine, guttæ tui sanguinis." *Imperfect* at the end. By the same. f. 6b.
3. "Salve, Regina" (beginning lost). "Monferrato." f. 7.
4. "In te, Domine, speravi." "H. B[owman]." f. 10.
5. "Gloria Patri." "Richard Deering." f. 13.
6. "Audite, sancti." "Charissimi." f. 13b.
7. "Anima mea liquefacta est." "Maria Marini." f. 16.
8. "O vos omnes qui transitis." By the same. f. 18.
9. "Tribularer ego." *Imperfect* at the end. By H. Bowman (?). f. 19b.
10. "Omnes gentes, plaudite" (for 2 voices). "Cassati." f. 29b.
11. "Usque quo, Domine, oblivisceris me" (for 3 voices). "H. B[owman]." f. 46.
12. "Regina cœli, lætare." "Monferrati." f. 48b.
13. "Exultate, justi, in Domino." "Cassati." f. 52b.
14. "Alleluia! jubilat ecclesia." By the same. f. 54b.
15. "Cantemus Deo adjutori nostro." By the same. f. 56b.
16. "Bone Jesu, verbum Patris." By the same. f. 59.
17. "Anima mea in æterna dulcedine." "Charissimi." f. 62b.
18. "Tota pulchra es." Anonymous. f. 64b.
19. "Judica me, Deus." Anonymous. f. 66.
20. "Magnificate, cœli." "Cassati." f. 68.
21. "Lætentur cœli." "Natal Monferratto." f. 70b.
22. "Congratulamini mihi, fideles." "Cassati." f. 71b.
23. "Jesu, amor dulcissime." By the same. f. 73b.
24. "Quam suavis es, bone Jesu." By the same. f. 75b.
25. "Dulces (*sic*) Christe, ad te venio." By the same. f. 77.
26. "O cœli gloria." "Monferrato." f. 78b.
27. "Cantate Domino canticum novum." "Silvestro." f. 80b.
28. "O Jesu, mea vita." "Cassati." f. 82b.

Additional 30930, ff. 8b, 11.

Paper; about 1680. Folio. See also under Anthems (above, p. 27).

MOTETS, in score, by Henry Purcell. *Autograph.*

1. "Jehova! quam multi sunt hostes" (à 5). f. 8b.
2. "Beati omnes, qui timent Dominum" (à 4, with a bass). f. 11.

Additional 33234, *passim*.

Paper; A.D. 1680–1682. Folio. See also under Songs.

MOTETS, most of them with a figured bass, in score.

1. "Alleluja! jubilat ecclesia" (à 3). "Cassati." f. 41.
2. "Anima mea liquefacta est" (à 3). "Maria Marini." f. 44.
3. "Anima mea in æterna dulcedine" (à 2). "Charissimi." f. 70.
4. "Plagæ tuæ, Domine" (à 3). "Felice Sances." f. 85.
5. "Salve, Regina" (à 3). "Monferratto." f. 89b.
6. "O Domine, guttæ tui sanguinis" (à 3). "Felice Sances." f. 92b.
7. "Bone Jesu, Verbum Patris" (à 2). "Cassati." f. 96.

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8. "Magnificate, cœli" (à 2). By the same. f. 100.
9. "Exultate, justi" (à 2). By the same. f. 103.
10. "O dulce nomen" (à 2). "Caspari Cassati." f. 105.
11. "Tota pulchra es" (à 2). Anonymous. f. 107b.
12. "Regina cœli" (à 2). "Monferratto." f. 110.
13. "Audite, sancti" (à 3). "Charissimi." f. 112.
14. "Cantate Domino canticum novum" (à 2). "Silvestro." f. 132b.
15. "Post hæc audivi" (à 2). "John Blow." f. 136b.
16. "In lectulo meo" (à 2). By the same. f. 139.

Harley 1501, f. 48.

Paper; A.D. 1681. Folio. See also under Songs.

"AUDITE, sancti"; for 3 voices, with a figured bass for harpsichord, in score, by Giacomo Carissimi.

Additional 31440, ff. 67b–73, 102b–179b *passim*.

Paper; before 1685 (see below). Folio. The MS. also contains a sacred Canon (above, p. 116), secular Duets, Madrigals, a sacred Quintet (below, p. 391), *etc.*

MOTETS with a bass (except the last) for harpsichord or organ, in score, by Pietro Reggio (d. 1685). *Autograph*; signed by the composer on f. 157. Nos. 1–4 are for 2 voices; nos. 5–15 for 3 voices; and the rest for an uncertain number.

1. "Domine, inclina cœlos." f. 67b.
2. "Hodie nobis de cœlo." f. 70b.
3. "Quasi cedrus exaltata sum." f. 71b.
4. "Fontes et omnia quæ mouentur." f. 73b.
5. "Dulcis Jesu." f. 102b.
6. "Tollite iugum meum." f. 104b.
7. "Surgamus, eamus." f. 106b.
8. "Aue, Jesu, quem vocaui." f. 109b.
9. "Jesu, Rex admirabilis." f. 111b.
10. "Canite tuba in Sion." f. 117b.
11. "O Domine, Jesu Christe." f. 119b.
12. "Deus, canticum nouum cantabo." f. 120b.
13. "Sat est, Domine." f. 122b.
14. "O quam dulcis es tu." f. 124b.
15. "O panis mellifluus." f. 128b.
16. "Nigra sum." f. 150b.
17. "Anima mea Angelorum pane." f. 152b.
18. "Cum complerentur dies Pentecostes." f. 153b.
19. "Jesu dulcissime." f. 155b.
20. "O pretiosum." f. 161b.
21. "Venio ad te." f. 165b.
22. "Apollinaris inclitì"; with a sinfonia for 3 strings. f. 168b.
23. "Hoc tegitur sacro quisnam velamine." f. 179b.

Additional 31475, ff. 39–56b.

Paper; A.D. 1686. Quarto. The MS. belonged to Joseph Warren. It also contains some Motets of the early 18th cent. (below, p. 295).

"VICTIMÆ Paschali"; for 8 voices, with a figured bass, in score, written by G[iovanni] P[aolo] C[olon]na for the church of S. Petronio [at Bologna] in 1686. *Autograph*.

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Additional 24309, ff. 23–57.

Paper; A.D. 1698. Small folio. The MS. belonged to Edmund Thomas Warren Horne (bookplate) and to Charles Hatchett (see f. 2b). It also contains two sacred Songs (17th–18th cent.).

"DIXIT Dominus," with "Gloria Patri" (the "Amen" to which is omitted); for 5 voices with symphonies, ritournelles, and accompaniments, for strings, and a figured bass for organ, in score, by Giovanni Paolo Colonna, 1698. *Autograph.*

Additional 31474, ff. 39–63b.

Papér; A.D. 1698 (?). Small oblong folio. See also under Magnificat (above, p. 208).

"LIBRO spartito di Motetti A Dve et A Trè Voci, di Gio. Paolo Colonna, organista in San Petronio, di Bologna." The opus number has been crossed out, but appears to be 3, which corresponds with the one given by Fétis. The latter, however, gives the date as 1698, while the present MS. is dated 1681, the date of op. 1. The following are for 2 voices with a figured bass for harpsichord or organ. They were written for certain Saints' days. Nos. 1–3 are evidently *autograph*, the composer's initials being inscribed at the top of f. 40.

1. "Jubilet cœlum" (St. Petronius). f. 40.
2. "Pulcra es, amica mea" (the Virgin). f. 46b.
3. "O splendida dies" (St. Ursula?). *Unfinished.* f. 54b.
4. "Aduolate, fideles" (St. Andrew). *Imperfect* at the end. f. 61b.

Additional 29987, f. 87.

Vellum; 17th cent. Octavo. See also under Madrigals.

"TIBI, Christe, splendor Patris"; apparently for 3 voices, in quasi-score. Anonymous. Probably by an Italian composer.

Additional 31434, *passim.*

Paper; 17th cent. Small folio. The MS. belonged at one time to Joseph Warren. It also contains Carols (above, p. 144), sacred Choruses (p. 158), and Madrigals.

MOTETS, *etc.*, for 5 voices, with a figured bass for harpsichord or organ, in parts, by Henry Lawes. *Autograph.*

1. "Aue, O gloriosa virgo." ff. 5b, 17b, 29b, 41b, 54b, 65b.
2. "En! morior." ff. 6, 18, 30, 42, 55, 66.
3. "Exurgat Deus." ff. 10, 22, 34, 46, 59, 70.
4. "O dulcis virgo." ff. 10b, 22b, 35b, 46b, 59b, 70b.
5. "Vocem iocunditatis." ff. 11b, 23b, 35b, 47b, 60, 71.
6. "Benedictus tu es inter homines." ff. 12b, 24b, 36b, 48b, 61, 71b.
7. "Benignissime Jesu." ff. 13, 25, 37, 49, 61b, 72.

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Additional 31479, *passim*.

Paper; 17th cent. Folio. The MS. also contains a Miserere (above, p. 245), and sacred Songs.

MOTETS for 2 and 3 voices, with a figured bass, in parts. Unless the contrary is stated, they are anonymous. In the hand of George Jeffreys (*cf.* Add. 10338, above, p. 283). In four parts, or volumes. Nos. 1–49 and 85–96 are for 2 voices; the others for 3 voices.

1. "Hodie nobis de cœlo" (different from no. 10). i, f. 5b; ii, f. 1; iv, f. 10.
2. "Jesu noster." By A. Grandi. i, f. 6; ii, f. 1b; iv, f. 10b.
3. "Venite, filii; audite." i, f. 6b; ii, f. 2; iv, f. 11.
4. "Bonum est confiteri Domino." i, f. 7; ii, f. 2b; iv, f. 11.
5. "Quid timidi estis?" i, f. 7b; ii, f. 3; iv, f. 11b.
6. "O dulce numen." i, f. 8b; ii, f. 4; iv, f. 12.
7. "Saluum me fac." i, f. 9; ii, f. 4b; iv, f. 12b.
8. "O quam gloriosus." i, f. 9b; ii, f. 5; iv, f. 12b.
9. "O quam suaue est nomen." i, f. 10; ii, f. 5b; iv, f. 13.
10. "Hodie nobis de cœlo." By P. Reggio. i, f. 10b; ii, f. 6; iv, f. 13b.
11. "O magnum misterium." i, f. 11; ii, f. 6b; iv, f. 13b.
12. "O nomen Jesu." i, f. 11b; ii, f. 7; iv, f. 14.
13. "Jesu dulcis, memoria." i, f. 12; ii, f. 7b; iv, f. 14.
14. "Fulcite me floribus." i, f. 12b; ii, f. 8; iv, f. 14b.
15. "Omni die dic Mariæ." i, f. 13; ii, f. 8b; iv, f. 14b.
16. "Qui laudes tuas cantat." i, f. 13b; ii, f. 9; iv, f. 15.
17. "O Beatum virum." i, f. 14; ii, f. 9b; iv, f. 15b.
18. "O Admirabile comercium." i, f. 14b; ii, f. 10; iv, f. 15b.
19. "Indica mihi, quem diligit." i, f. 15; ii, f. 10b; iv, f. 16.
20. "Aue, sanctissime Messia." i, f. 15b; ii, f. 11; iv, f. 16.
21. "Ecce, fideles." i, iv, f. 16b; ii, f. 12.
22. "Saluum me fac" (different from no. 7). i, f. 17; ii, f. 12b; iv, f. 16b.
23. "Jubilent in celis." i, f. 17b; ii, f. 13; iv, f. 17.
24. "Egredimini, charissimi." i, f. 18b; ii, f. 14; iv, f. 17b.
25. "O Im[m]aculate." i, f. 19; ii, f. 14b; iv, f. 17b.
26. "Amore langueo." i, f. 19b; ii, f. 15; iv, f. 18.
27. "Veni, O sanctissima." i, f. 20; ii, f. 15b; iv, f. 18.
28. "Tu Dulcis es, Messia." i, f. 20b; ii, f. 16; iv, f. 18b.
29. "Luce serena lucent." i, f. 21; ii, f. 16b; iv, f. 18b.
30. "Misericordias Domini." i, f. 21b; ii, f. 17; iv, f. 19.
31. "Aue, Maria, gratia plena." i, f. 22; ii, f. 17b; iv, f. 19b.
32. "Quem terra, pontus." i, f. 23; ii, f. 18b; iv, f. 20.
33. "Tota pulchra es." i, f. 23b; ii, f. 19; iv, f. 20.
34. "Gaudete, omnes." i, f. 24b; ii, f. 19b; iv, f. 20b.
35. "Sicut lillium." i, iv, f. 25; iii, f. 16.
36. "Peccaui super numerum." i, iv, f. 25b; iii, f. 16b.
37. "Et introeuntes." i, f. 26; iii, f. 17; iv, f. 25b.
38. "Consolare, O mater." i, f. 26b; iii, f. 17b; iv, f. 26.
39. "O Jesu, vita mea." i, f. 27; iii, f. 18; iv, f. 26b.
40. "Quemadmodum desiderat." i, f. 27b; iii, f. 18b; iv, f. 26b.
41. "Confitemini Domino." i, f. 28; iii, f. 19b; iv, f. 27b.
42. "Dominus in igne veniet." i, f. 28b; iii, f. 20; iv, f. 28.
43. "Saluum me fac" (different from nos. 7 and 22). i, f. 29b; iii, f. 20b; iv, f. 28b.
44. "O Pulcher[r]ima." i, f. 30; iii, f. 21b; iv, f. 29.
45. "Sancti tui, Domine." i, f. 30b; iii, f. 22; iv, f. 29b.

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46. "In convertendo." i, f. 31; iii, f. 22b; iv, f. 29b.
47. "Anima mea in æterna dulcedine." By G. Carissimi. i, f. 31b; iii, f. 23; iv, f. 30.
48. "O Bone Jesu." i, f. 32b; iii, f. 23b; iv, f. 30b.
49. "Fontes et omnia." By P. Reggio. i, f. 33; iii, f. 24; iv, f. 30b.
50. "Sicut oculi seruorum." i, f. 34; ii, f. 29; iii, f. 25; iv, f. 32.
51. "O Quam tu pulchra es." i, f. 34b; ii, f. 29b; iii, f. 25b; iv, f. 32.
52. "Salue, mundi gloria; salue, radix sancta." i, f. 35; ii, f. 30; iii, f. 26b; iv, f. 32b.
53. "O Magnum Sacramentum." i, f. 35b; ii, f. 30b; iii, f. 26b; iv, f. 32b.
54. "O Lux, splendidior." i, f. 36; ii, f. 31; iii, f. 27; iv, f. 33.
55. "Hymnum cantemus Domino." i, f. 36b; ii, f. 31b; iii, f. 27b; iv, f. 33.
56. "Hæc est vera Ecclesia." i, f. 37; ii, f. 32; iii, f. 28; iv, f. 33b.
57. "Benedicta sit Sancta Trinitas." i, f. 37b; ii, f. 32b; iii, f. 28b; iv, f. 33b.
58. "Tota pulchra es." i, f. 38; ii, f. 32b; iii, f. 29; iv, f. 34.
59. "Exurgat Deus." i, f. 38b; ii, f. 33b; iii, f. 29b; iv, f. 34.
60. "O Gloriosa Domina." i, f. 39; ii, f. 34; iii, f. 30; iv, f. 34b.
61. "O Domine, gutte." By Felice Sances. i, f. 39b; ii, f. 34b; iii, f. 30b; iv, f. 35.
62. "Salve, Regina." i, f. 40b; ii, iv, f. 35b; iii, f. 31b.
63. "Plage tue, Domine." By F. Sances. i, f. 41; ii, f. 36b; iii, f. 32b; iv, f. 35b.
64. "O Crux benedicta." i, f. 42b; ii, f. 37b; iii, f. 33b; iv, f. 36.
65. "O Im[m]aculate." i, f. 43; ii, f. 38; iii, f. 34; iv, f. 36b.
66. "O quam dulcis es." By P. Reggio. i, f. 43b; ii, f. 38b; iii, f. 34b; iv, f. 37.
67. "Aue, Regina." i, f. 44; ii, f. 39; iii, f. 35; iv, f. 37.
68. "Quid mihi est in Celo" (different from no. 70). i, f. 44b; ii, f. 39b; iii, f. 35b; iv, f. 37b.
69. "O Sacrum Conuiuium." i, f. 45; ii, f. 40; iii, f. 36; iv, f. 37b.
70. "Quid mihi est in Celo." "Hennio" [? Gilles Hennius, who published in 1640 *Motetta sacra* 2. 3. 4 . . . *vocum* . . . *cum basso continuo*, in which probably this and other numbers in the MS. are contained]. i, f. 45b; ii, f. 40b; iii, f. 36b; iv, f. 38.
71. "Anima mea liquefacta est." By M. Marini. i, f. 46b; ii, f. 41b; iii, f. 37b; iv, f. 38b.
72. "Magnum hereditatis misterium." i, f. 47; ii, f. 42; iii, iv, f. 38b.
73. "O vos omnes." By M. Marini. i, f. 47b; ii, f. 43; iii, iv, f. 39.
74. "Benignissime Jesu." i, f. 48; ii, f. 43b; iii, iv, f. 39b.
75. "O quam Jucundum." i, f. 49; ii, f. 44; iii, f. 40; iv, f. 39b.
76. "O Domine Deus, O Amabile." i, f. 49b; ii, f. 44b; iii, f. 40b; iv, f. 40.
77. "Audite, Celi." i, f. 50b; ii, f. 45b; iii, f. 41b; iv, f. 40b.
78. "Aue, Regina" (different from no. 67). i, f. 51; ii, f. 46; iii, f. 42; iv, f. 40b.
79. "Sat est, Domine." i, f. 51b; ii, f. 46b; iii, f. 42b; iv, f. 41.
80. "Dulcissima Maria." i, f. 52; ii, f. 47; iii, f. 43; iv, f. 41b.
81. "Insurrexerunt in nos." "Carrissimi." i, f. 52b; ii, f. 47b; iii, f. 43b; iv, f. 42.
82. "Desiderata nobis." By the same. i, f. 54; ii, f. 48b; iii, f. 44b; iv, f. 42b.
83. "Quam pulchra es." By the same. i, f. 54b; ii, f. 49b; iii, f. 45b; iv, f. 43.
84. "Audite, sancti." By the same. i, f. 55b; ii, f. 50; iii, f. 46; iv, f. 43b.
85. "Domine, Inclyna Cœlos." By P. Reggio. ii, f. 21b; iii, f. 9; iv, f. 21.
86. "Domine, Dominus noster." ii, f. 22; iii, f. 9b; iv, f. 21.
87. "Trahe me post te." ii, f. 22b; iii, f. 10; iv, f. 21b.
88. "Exulta et lætare." ii, f. 23; iii, f. 10b; iv, f. 21b.
89. "Sub tuum presidium." ii, f. 23b; iii, f. 11; iv, f. 22.
90. "Anima Christi." ii, f. 24; iii, f. 11b; iv, f. 22.
91. "Deus meus, ad te." ii, f. 24b; iii, f. 12; iv, f. 22b.
92. "Tota pulchra es." ii, f. 25; iii, f. 12b; iv, f. 22b.

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93. "Deus, in adjutorium." ii, f. 25b; iii, f. 13; iv, f. 23b.
94. "O dulcis Jesu." ii, f. 26b; iii, f. 14; iv, f. 24.
95. "Salue, Regina." ii, f. 27; iii, f. 14b; iv, f. 24b.
96. "Inclyna, Domine, aurem." ii, f. 28; iii, f. 15; iv, f. 24b.

Additional 35084.

Paper; ff. 25. 17th cent. Octavo.

FIGURED bass to the *Offertoria* for 5 voices published by Palestrina in 1593, in 2 sets. Nos. 1, 2, and 9 of the first set, and nos. 54–68 of the second set, are wanting. The first lines are given in the Index to the present Catalogue.

Additional 31437, ff. 20–41.

Paper; second half of the 17th cent. Folio. See also under Anthems (above, p. 37).

MOTETS for 3 voices, unless the contrary is stated, in score, in the hand of Matthew Lock. The heading on f. 29b, "A Collection of Songs when I was in the Low-Countrys, 1648," seems to apply only to nos. 5–9, which appear to be by "Galeatius Sabbatinus" (op. iii, book i).

1. "Agnosce, O Christiane, dignitatem tuam" (à 2). "M[atthew] L[ock]." f. 20.
2. "Jubilate Deo, omnis terra" (à 2). By the same. f. 22.
3. "Domini est terra"; with symphony and chorus, *etc.* By the same. f. 24b.
4. "Jesu, auctor Clementie." By the same. f. 27b.
5. "Jesu, Domine pie" (à 2). f. 29b.
6. "O verum Christi corpus" (à 2). f. 30b.
7. "Dominus Jesus, in qua nocte tradebatur." f. 30b.
8. "O nomen Jesu, nomen dulce." f. 32.
9. "O Clementissime Domine." f. 32b.
10. "Salve, meum salutare" (à 2). "Galeatius Sabbatinus" (op. vii, book ii). f. 34b.
11. "Dulcis Christe, ad te venio." "Joannes Rovetta" (book iv). f. 35b.
12. "Peccaui grauiter coram te." By the same (op. v). f. 36b.
13. "Ecce, Dominus posuit mensam." By the same. f. 38.
14. "Salue, Regina, Mater misericordie." Apparently by the same. f. 38b.
15. "Anima mea liquefacta est." "F. Buonaventura di Rogliano alias Francesco Costanzo" (book ii). f. 39b.
16. "O Jesu mi dulcissime." Headed "Frottule" (*sc.* Frottola?), and apparently taken from a piece of that description [? by the same]. f. 40b.

Additional 14336, ff. 21–72b.

Paper; late 17th cent. Folio. The MS. also contains secular Duets, Madrigals, and sacred and secular Songs.

MOTETS (for 3 voices, unless the contrary is stated), with a bass for organ, in score. The inscription at the end, "Motets de M. [Henri] Du Mont (*sc.* Dumont)," appears to apply to all of them. The first two numbers are attributed in Add. 17835 (below, p. 294) to [G. B.] Bassani.

1. "O nomen Jesu" (à 2). f. 21.
2. "Duo Seraphim" (à 2). f. 22.
3. "In te, domine, credimus." f. 25.
4. "O bone Jesu, O dulcis Jesu." f. 26b.

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5. "Regina cœli, lætare." f. 27b.
6. "Doleo super te." f. 29b.
7. "Jubilate Deo" (à 2, with violin). f. 31b.
8. "Sit gloria domini" (à 2, with violin). f. 35b.
9. "Benedicite deum, cœli" (à 2, with violin). f. 38b.
10. "O Præcelsum et venerabile." f. 41.
11. "Adoro te deuote." f. 42b.
12. "Jesu, Rex admirabilis." f. 45b.
13. "Jesu, dulcedo cordium." f. 48b.
14. "O quam suavis es." f. 51b.

The remaining numbers are for 4 voices.

15. "Cantate domine (*sic*) canticum nouum." f. 54b.
16. "Desidero te millies." f. 59.
17. "Sancta et immaculata." f. 61.
18. "Panis Angelicus." f. 64b.
19. "Salue, Maria Virgo." f. 66b.
20. "Domine, saluam (*sic*) fac Regem." f. 69.
21. "Ad te leuaui oculos." f. 70.

Additional 24293, ff. 2–61b *passim*.

Paper; late 17th cent. Folio. The MS. belonged to Richard Henman, Rev. John Parker (bookplate with arms, f. 1), and Dr. Henry Gauntlett. It also contains secular Duets, Madrigals, and sacred and secular Songs.

MOTETS, with a bass for organ, and in most cases also symphonies for violins, in score. On f. 24 is the name of H. Du Mont, who is probably the composer of them all. Nos. 1 and 3 are attributed in Add. 17835 (below, p. 294) to [G. B.] Bassani. Nos. 1–5, 15 are for 2 voices, the others for 3.

1. "O nomen Jesu." f. 2.
2. "Benedicite Deum, cœli." f. 3b.
3. "Duo Seraphin." f. 5b.
4. "Jubilate Deo." f. 8.
5. "Set (*sic*) gloria domini." f. 12.
6. "In te, domine, credimus." f. 17b.
7. "Doleo super te." f. 19.
8. "Ecce, firculum (*sic*) charitatis." f. 20b.
9. "Regina cœli." f. 24b.
10. "Aue, Regina." f. 26b.
11. "Quid commisisti." f. 29b.
12. "Stella cœli." f. 32b.
13. "Consurge, domine." f. 36.
14. "Per Fœminam mors." f. 39.
15. "O gloriosa domina." f. 58.

Additional 31480, ff. 1–79.

Paper; late 17th cent. Octavo. The MS. also contains a sacred Song and a Chamber Quartet.

IMPERFECT parts of some Motets for several voices, apparently transcribed in Italy. Anonymous, unless the contrary is stated.

1. "Filiæ Hierusalem" (à 4; organ and bass voice part). "Cesti." ff. 1, 11.
2. "Exurgat Deus" (à 8, with instruments; organ part). "Innoc° Fede." f. 15.
3. "Ego, flos campi" (à 2; organ and vocal parts). ff. 19, 21, 25.
4. "Laudate, pueri, Dominum"; in F (à 9 in 2 choirs; organ part and 3 vocal parts in each choir). ff. 27–48.
5. Another setting in C (à 9; 2 violin and archlute parts, organ part of the 2nd choir, and 7 vocal parts). ff. 49–72.
6. "Vexilla Regis" (à 4; the 4 vocal parts). f. 73.
7. "Inter sponsas Altissimi" (à 2; tenor part). f. 77.

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Additional 33235, *passim*.

Paper; late 17th cent. Folio. See also under Anthems (above, p. 38).

MOTETS, with a thorough-bass (unless the contrary is stated), in score.

1. "Militia est vita" (à 3). "Charissime." f. 4.
2. "Plage tue, Domine" (à 3). By F. Sances. f. 26b.
3. "Suscitavit Dominus" (à 3). "Charissime." f. 30b.
4. "Surgamus, eamus" (à 3). By the same. f. 33.
5. "Tota pulchra es" (à 2). Anonymous. f. 36b.
6. "Paratum cor meum" (à 2). "Dr. Blow." f. 70.
7. "Laudate nomen Domini" (à 2). By the same. f. 71b.
8. "Bone Jesu, Verbum Patris" (à 2). By Gasp. Casati. f. 87b.
9. "Omnes gentes, plaudite." By the same, but attributed here by P. Hayes to "Bassani." f. 89b.
10. "Anima mea in æterna dulcedine" (à 2). "Charissime." f. 92.
11. "Regina cœli" (à 2). By N. Monferrato, but attributed by P. Hayes to "Bassani." f. 94.
12. "Salue, Regina" (à 3). By the same. f. 96.
13. "O bone Jesu" (à 4, without a bass). "Dr. Child." f. 100b.
14. "Post hæc audivi" (à 2). By Dr Blow. f. 135b.

Additional 14151, ff. 55–60b.

Paper; 17th–18th cent. Large octavo. See also under Masses (above, p. 216).

"PANGE, lingua"; for 2 choirs, of 4 and 5 voices, with accompaniments for strings, in score, by an anonymous composer, but evidently *autograph*.

Additional 31503, ff. 60–128.

Paper; 17th–18th cent. Oblong folio. The MS. belonged to James Kent (bookplate). It also contains some Songs.

MOTETS for several voices, with a bass (generally figured), in score, by Italian composers of the end of the 17th century.

1. "Laudate, pueri, nomen domini" (à 2). "N. C[herubino ?]." f. 60.
2. "Dixit Dominus" (à 6, with strings, *etc.*). "[G. F. ?] Grossi [Siface]." f. 67.
3. "Regina Cœli" (à 3). "Carlo Franco Cane." f. 81.
4. "Cum Invocarem" (à 5, with strings, *etc.*). Anonymous. f. 84.
5. "Vir iste Custodiuit in sæculum" (à 4). Anonymous. f. 104b.
6. "Lætare, jubila" (à 3, with strings, *etc.*). Anonymous. f. 106.

The imperfect index in pencil is in the hand of James Bartleman, the singer.

Additional 32137, ff. 144b–236b *passim*.

Paper; 17th–18th cent. Duodecimo.

A FEW sacred compositions to Latin words. See under Chorales (above, p. 153).

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Additional 14203.

Paper; ff. 70. Early 18th cent. Oblong Quarto. A list of the contents of the MS. is given in the description of Add. 14137 (below, p. 332).

CONDUCTOR'S copy of "Responsorij di Settimana Santa," for 2 choirs of 4 voices each, with figured basses for organ, in score, apparently by [Scipione?] Dentice (see f. 70b). The first lines are given in the Index.

Additional 17835, ff. 2–45 *passim*, 87.

Paper; early 18th cent. Folio. The MS. belonged to Domenico Dragonetti and (1846–1849) to Vincent Novello. It also contains Italian Duets, a Mass (above, p. 217), Odes, a sacred Song, and a Service, all described elsewhere.

MOTETS for 2 voices (unless the contrary is stated), with figured bass, in score. Numbers 9 and 10 are attributed to H. Dumont in Add. 14336 (above, p. 291).

1. "Quo tam lætus progrederis." "Charissime." f. 2.
2. "Laudemus virum gloriosum." By the same. f. 5b.
3. "Hodie Simon Petrus." Anonymous. f. 7b.
4. "Dicite nobis, sanctorum civium Fælices (*sic*) Animæ" (for 1, 2 and 4 voices). "Carissime." f. 13.
5. "Annunciate, gentes" (5 voices). By the same. f. 18.
6. "Cantabo Domino in vita mea." By the same. f. 30b.
7. "Exulta, gaude, filia Sion." By the same. f. 33b.
8. "Esurientes, venite ad Regales cœli nuptias." "Bassani." f. 36b.
9. "O nomen Jesu." By the same (?). f. 40.
10. "Duo Seraphin clamabant." By the same (?). f. 41.
11. "Alleluja! jubilat ecclesia." By Gasparo Casati. f. 43.
12. "Anima mea in æterna dulcedine." "Carissimi." f. 87.

Additional 17850, f. 207b.

Paper; early 18th cent. Large folio.

"GLORIA in Excelsis"; for 4 voices in score, by [Dr. Maurice] Green[e]. Added at the end of a volume of Anthems (see above, p. 46) by the same composer.

Additional 31444, ff. 136–145.

Paper; early 18th cent. Folio. See also under Anthems (above, p. 49).

"QUARE fremuerunt gentes": Motet, or rather Latin verse Anthem, with 5-part chorus, symphonies, *etc.*, in score. By Tudway. "Perform'd for his Bachelour of Musick's Act, in St. Maries in Cambridge, Commencement, 1681."

Additional 31461, ff. 2–5.

Paper; early 18th cent. Quarto. See also under Anthems (above, p. 50).

"BONE Jesu, verbum Patris"; for 2 voices, with a figured bass, by Cassati. In the hand of James Kent.

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Additional 31472, *passim.*

Paper; early 18th cent. Folio. The MS. belonged at one time to Mat[thew] Woodford of Southampton, and afterwards to Joseph Warren. It also contains a short Oratorio, part of a secular Cantata, and a few sacred Songs.

MOTETS with a figured bass for harpsichord or organ, in score, by Giacomo Carissimi. Nos. 1–5 are for 2 voices, the others for 3.

1. "Cantabo Domino." f. 12b.
2. "Exulta, gaude." f. 15b.
3. "Quo tam lætus." f. 18b.
4. "Laudemus virum gloriosum." f. 22b.
5. "Hodie Simon Petrus." f. 25b.
6. "Audite, sancti." f. 27.
7. "Egredimini, cœlestes curiæ." f. 30b.
8. "Quis est hic." f. 34.
9. "Militia est vita." f. 38b.
10. "Exultabunt justi." f. 42b.
11. "Cum reverteretur David." f. 49b.
12. "Suscitavit Dominus." f. 53b.
13. "Prævaluerunt in nos inimici." f. 56b.
14. "Domine, quis habitet" (*sic*). f. 60b.
15. "Vidi impium." f. 65.
16. "Surgamus." f. 68b.
17. "Turbabuntur impii." f. 73b.
18. "Dicite nobis" (à 4). f. 79.
19. "Annunciate, gentes" (à 5). f. 91.

Additional 31475, ff. 1–38b.

Paper; early 18th cent. Quarto. See also above, p. 287.

MOTETS for 2 voices, without a bass, in score, by Carissimi.

1. "[O] Quam Pulchra et casta es." f. 1.
2. "[D]ulcis amor, Jesu." f. 5b.
3. "Regina cœli, Porta." f. 8b.
4. "O Anima mea, suspira." f. 14b.
5. "[M]agnificat anima mea Mariam." f. 21b.
6. "[C]antemus, jubilemus." f. 27b.
7. "[O] crux nobilitata." f. 33b.
8. "[A]ve, dulcissima Maria." First 9 bars only. f. 38b.

Additional 34054, ff. 1–9.

Paper; A.D. 1708, *etc.* Octavo. The MS. also contains a vocal Duet (secular) and a Pianoforte Duet (early 19th cent.).

Two Motets for 4 voices.

1. "Com[m]issa mea pavesco"; in score. "Matthei Simonelli." *Autograph.* f. 1.
2. "Adorna thalamum"; in parts. "Alessandro Scarlatti, 1708." *Autograph.* Apparently acquired by the Abbate Fortunato Santini from a library at Frascati, and presented by him to the Rev. Edward Goddard. f. 4.

Additional 31455, parts i–iv *passim.*

Paper; after 1713. Small folio. See also under Operas.

MOTETS, in parts. Part i contains the tenor, part ii the contra-tenor, part iii the bass, and part iv the thorough-bass. Nos. 1, 2 and 7 are for 3 voices, the others for 2. Nos. 2 and 4–7 are probably

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by H. Du Mont (see Add. 14336 and 24293, above, pp. 291, 292). Nos. 4–6 have accompaniments for a violin.

1. "Salve, Regina, mater misericordiæ." "[N.] Monferratta." i, f. 15; ii, f. 19b; iii, f. 29; iv, f. 66b.
2. "Jesu, Rex admirabilis." i, f. 16; ii, f. 20b; iii, f. 32; iv, f. 75.
3. "Esurientes, venite" (attributed to Bassani in Add. 17835). iii, f. 24b; iv, f. 46.
4. "Jubilate Deo." iii, f. 27b; iv, f. 61b.
5. "Sit gloria Domini." iii, f. 30; iv, f. 69.
6. "Benedicite Deum, cœli." iii, f. 31; iv, f. 72b.
7. "Jesu, dulcedo." iii, f. 33; iv, f. 77b.
8. "Ride, tellus"; in a later hand. Anonymous. iv, f. 80b.

Harley 7338, f. 244b.

Paper; A.D. 1716. Quarto. See also under Anthems (above, p. 53).

"QUARE fremuerunt gentes": so-called Anthem with Latin words, by Dr. [Thomas] Tudway.

Additional 29379, *passim*.

Paper; before 1719 (see f. 1b). Small folio. The MS. was presented by the transcriber to John Alcock [sen.] in 1730, and afterwards passed through the hands of J[ohn] P[arker, Minor Canon of St. Paul's]. It also contains a sacred Song.

MOTETS for 2, 3, and 4 voices, with a bass for organ, in score, attributed (with the exception noted below) to Henri Du Mont. They are said to be transcribed by Charles King, M.B. Nos. 1, 2, 6 are for 2 voices; nos. 3, 4 for 3; nos. 5, 7 for 4.

1. "Duo Seraphim"; with "Gloria Patri." Attributed in Add. 17835, (above, p. 294) to "Bassani." f. 3.
2. "Jubilate Deo"; with a violin part. f. 5.
3. "O Bone Jesu, O dulcis Jesu." f. 8.
4. "Quid com[m]isisti." f. 9.
5. "Desidero te millies." f. 14.
6. "Cantabo Domino in vita mea." "Carissimi." f. 16.
7. "Panis Angelicus." f. 18b.

Additional 14126.

Paper; ff. 186. A.D. 1726, *etc.* Folio.

MOTETS for solo voices and 4-part chorus (except no. 1), with strings and figured bass for organ, in score, written for the female pupils of the choir of the "Ospedaletto," *etc.* [at Venice], by Nicolò Porpora. All (except the first) are *autograph* and end with the "Gloria Patri." Nos. 2, 3, are dated 1744; nos. 4–8, 1745.

1. "Turba in motu procedit" (à 5, with trumpets, horns, flutes, oboes, *etc.*). f. 1.
2. "Nisi Dominus." f. 57.
3. "Lætatus sum." f. 73.
4. "Qui habitat in adiutorium Altissimi." f. 92.
5. "In te, Domine." f. 106.
6. "In conuertendo." f. 124.
7. "Domine, probasti me." f. 146.
8. "Nunc dimittis." f. 159.
9. "Beatus vir qui timet Dominum"; written for the "Ospedalo degl' Incurabili, 4 Agosto 1726." f. 170.

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Additional 14107, ff. 41–170b *passim*.

Paper; A.D. 1731, *etc.* Oblong quarto. The MS. also contains a Litany (above, p. 200), a Miserere (p. 245), a Mass (p. 225), and a Te Deum, by the same composer.

MOTETS, *etc.*, for several voices, in score, by Francesco Durante. Unless the contrary is stated, they are for 4 voices, with symphonies and accompaniments for strings and a figured bass for organ.

1. "Iste confessor Domini": hymn. f. 40.
2. "Nunc dimittis"; for 5 voices, *etc.* "1749." f. 46.
3. "Misericordias Domini"; for 2 choirs of 4 voices each, without accompaniment. f. 89.
4. "Beatus uir qui timet Dominum." f. 95.
5. "Protexisti me, Deus"; for 5 voices, unaccompanied, written on a plain-song (which is given in full at the beginning and forms the bass of the motet), for the Royal Chapel at Naples, 21 April, 1745. f. 111.
6. "Laudate, pueri, Dominum"; 7 Dec. 1731. *Autograph.* f. 159.

Additional 32141, f. 23.

Paper; A.D. 1731. Folio. The MS. also contains a Mass (above, p. 228).

"IN omnem terram exivit sonus eorum": "offertorium de apostolis," for 4 voices, with symphony and accompaniments for trumpets and strings, and a figured bass for organ, in score, by Ceslav Waniura. Apparently *autograph*.

Additional 32389, ff. 27–34b.

Paper; A.D. 1736 (see end). Folio. The MS. appears to have been presented to Otto Jahn, in 1842, by H. Becker. See also under Cantatas (above, p. 132).

"CRUCIFIXUS"; for 16 voices, with a figured bass for organ, in score, by Caldara. Published in 1840.

Additional 31666, ff. 1–47b.

Paper; A.D. 1739, *etc.* Oblong folio. See also below, p. 351.

MOTETS, in score.

1. "Confitebor tibi, Domine" (à 5); with strings and figured bass for organ. "Gio. Battista Pergolese." f. 2.
2. "Oh bone Jesu" (à 4). "Joannes Petrus Aloysius Prænestinus." f. 35.
3. "Jube, Domne, benedicere"; for a treble and 4-part chorus, with strings. "Gio. Batt[ist]a Costanzi, 1739." *Autograph.* Presented to Dr. Gassner, "Hofmusikdirektor" to the Grand Duke of Baden, by Aloys Fuchs in 1842. f. 36.

Additional 14188, ff. 21–76.

Paper; A.D. 1740-1752. Quarto. The MS. also contains a Magnificat (above, p. 207), a Mass (p. 218), a Motet (below, p. 362), and some Passion Music (18th–19th cent.).

PSALMS, *etc.*, in score.

1. "Dixit Dominus," ending with "Gloria Patri," in C; for 2 choirs of 4 voices each, with accompaniments for oboes, horns, and strings. "Leonardo Leo, 1742." f. 21.
2. "In co[n]vertendo"; for 2 choirs of

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4 and 6 voices, with a figured bass for the organ, by "Nicola Jommelli, Per la Basilica di S. Pietro [Rome], 1752." f. 59.
3. "Antifone. Domus mea domus orationis, 1750"; for 2 voices, with a figured bass. In the same hand, but originally tied up with some of N. Fago's works. f. 75.
4. "Antifone. Hæc est domus domini"; for 4 voices, with figured bass. In the same hand. f. 75b.

Additional 14128, ff. 40–176.

Paper; A.D. 1742, *etc.* Folio. The MS. also contains a Magnificat (above, p. 207).

MOTETS, with "Gloria Patri," for solo voices and chorus, with symphonies and accompaniments for strings, and a figured bass for organ, in score, composed by Nicolò Porpora for public institutions of which he was chorus-master at Venice. *Autograph.* The first and last were written for the "Ospedale della Pietà" in 1742, the others for the "Ospedaletto" in 1744 and 1745. The chorus in nos. 2–5 is written in 4 parts.

1. "Lætatus sum"; for double choir of 5 and 4 voices. f. 40.
2. "De profundis." f. 83.
3. "Laudate, pueri, Dominum." f. 106.
4. Another setting of the same words. f. 129.
5. A third setting. f. 144.

Additional 14129, ff. 56–159.

Paper; A.D. 1742, *etc.* Folio. The MS. also contains some sacred Songs and a Te Deum.

MOTETS, written, with exceptions indicated below, for solo voices and 4-part chorus, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Nicolò Porpora, for the "Ospedaletto" at Venice. *Autograph.*

1. "Confitebor." "1745." f. 56.
2. "In te, Domine, speravi" (à 5); for the "Ospedale della Pietà, 1742." f. 73.
3. "Laudate, pueri, Dominum." "1746." f. 97.
4–6. Three settings of the "Lauda, Jerusalem" (the first a copy). "1745," f. 118; "1744," f. 126; and "1742," f. 144.

Additional 14105, ff. 56–222 *passim*.

Paper; about 1743 (f. 205b), *etc.* Oblong quarto. See also under Litanies (above, p. 201).

MOTETS for several voices, with symphonies and accompaniments for strings, in score, chiefly by Francesco Duranti (*sc.* Durante). *Autograph.* Unless the contrary is stated, they are for 4 voices, and have also a figured bass for organ.

1. "Cito, Pastores, venite" (pastorale). f. 56.
2. "Surge, Aurora, triumphis ornata"; with horns, oboes, *etc.*, but no figured bass. f. 95.
3. "Pange, lingua"; for 5 voices.

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"1744." f. 127.
4. "Inter cœli delitias"; with trumpets, oboes, *etc.* "1743." f. 192.
5. "Inter choros virginales"; for 5 voices, with trumpets, horns, oboes, *etc.* f. 206.

Additional 32170, ff. 1–33b.

Paper; A.D. 1744. Oblong quarto. The MS. also contains some numbers from Operas (18th cent.).

FOUR Services, consisting of Introit, Gradual, and Communion (or Offertory), for the first, second, and fourth Sundays in Lent, and Passion Sunday; written for 4 voices with a figured bass for organ, in score, by L. Leo, for the royal chapel at Naples.

1. "Reminiscere miserationum tuarum." f. 1b.
2. "Tribulationes cordis mei." f. 3.
3. "Intellige clamorem meum"; with an additional treble solo. f. 4b.
4. "Judica me, Deus." f. 10.
5. "Eripe me, Domine." f. 12.
6. "Hoc corpus quod pro vobis tradetur"; with additional parts for 2 treble voices. f. 18b.
7. "Invocabit me." f. 20b.
8. "Angelis suis Deus mandavit." f. 21b.
9. "Scapulis suis obumbrabit tibi." f. 23b.
10. "Lætare, Jerusalem." f. 26.
11. "Lætatus sum in his." f. 28b.
12. "Laudate Dominum"; with additional parts for 2 treble voices. f. 30b.

Additional 14125, ff. 144–154.

Paper; A.D. 1745. Oblong folio. See also under sacred Songs (1728–1745).

"IN exitu Israel": Motet for two choirs of 3 voices each, with accompaniments for strings and a figured bass for organ, in score, by Nicolò Porpora. *Autograph.*

Additional 14127, ff. 29–38b.

Paper; A.D. 1745. Folio. The MS. also contains some sacred Cantatas (above, p. 129).

"CREDIDI propter quod locutus sum"; for 4 female voices, with accompaniments for strings and a figured bass for organ, in score, composed by Nicolò Porpora, while "Maestro delle Figlie del Coro dell' Ospedaletto" [at Venice]. *Autograph.* (For parts, see Add. 14131, f. 101, below, p. 321).

Additional 34279, B, ff. 1–39b.

Paper; A.D. 1749, *etc.* Quarto. The MS. also contains parts of an Opera (1837) and an Oratorio (1821), and a Song (about 1790).

THE VOCAL and string parts of the following Motets:—

1. "Dixit Dominus" (à 4). The treble part is in Add. 34279, A (see below, p. 330). "Battista Mazzaferrata." f. 1.
2. "Nisi Dominus" (à 3). "Bassani." Transcribed in 1749. f. 27.

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Additional 14193, f. 1.

Paper; middle 18th cent. Oblong quarto. See also below, p. 347.

"MISTERIUM ecclesiæ": hymn for 2 choirs of 4 voices each, with a bass for the organ, in score, by [G. Andrea] Fioroni, "con il concorso della metropolitana di Milano, 1747."

Additional 34726, *passim*.

Paper; middle 18th cent. Folio. The MS. belonged at various times to Dr. Philip Hayes, J. W. Windsor of Bath (1797?–1848), Vincent Novello, and the "Musical Antiquarian Society," and contains several notes by William Jackson of Exeter, who has certified the writing of his master Travers and his fellow-pupil Barrow (f. 19). It also contains an Anthem (above, p. 66), a Lamentation (p. 198), Songs, and examples of Harmony by Travers, described elsewhere.

MOTETS, in score, in the hand of John Travers.

1. "Conserva me, Domine" (3 voices). "Parsley." f. 17.
2. "Exurge, Domine" (3 voices). "Woods." f. 17b.
3. "Singularis privelegii" (3 voices). *Imperfect* at the end. Anonymous. f. 18b.
4. "Soli Deo gloria" (3 voices). Anonymous. The lower half of the first leaf is lost. f. 37.

The following 5-part Motets, though here anonymous, are probably, most of them, by Palestrina, or imitations of similar works by that composer; the name has, however, been appended below only to those works which are known to be by him.

5. "Anima mea liquefacta est." f. 51.
6. "Hodie beata virgo Maria" (first part only). By Palestrina. f. 53b.
7. "Domine, ne in furore." f. 56.
8. "Ut leterna (*sc.* lanterna) pedes." By Gregorio Languio. f. 58.
9. "Ave, tementes (*sc.* Avete mentes) lucide." f. 59.
10. "Veni, Domine, et noli tardare." f. 61.
11. "Hierusalem cito veniet." f. 62b.
12. "En, dilectus meus loquitur." f. 64b.
13. "Anima mea liquefacta est" (different from no. 6). f. 66b.
14. "Pater, peccavi in Cœlum." f. 68b.
15. "Ego sum panis vivus." By Palestrina. f. 70.
16. "Miserere nostri, Domine." f. 72b.
17. "Delectare in Domino." f. 74.
18. "Laudans invocabo Dominum." f. 75b.
19. "Pacem relinquo vobis." By Palestrina. f. 76b.
20. "Unus ex duobus." By Palestrina. f. 78b.
21. "Cum pervenisset beatus Andreas." By Palestrina. f. 80b.
22. "Dum complerentur dies Pentecostes." f. 82b.
23. "O beata et benedicta et gloriosa Trinitas"; with second part, "O vera summa sempiterna Trinitas." By Palestrina. ff. 84b, 86b.
24. "Cum beatus Ignatius"; with second part, "Ignis crux." By Vittoria. ff. 88, 89b.
25. "Descendit Angelus Domini"; with second part, "Ne timeas." By the same. ff. 90b, 92.
26. "Hoc est preceptum meum"; with second part, "Vos, amici mei." ff. 93b, 95.
27. "Dum complerentur dies Pentecostes"; with second part, "Dum ergo essent in vnum." By Vittoria. ff. 96b, 98b.
28. "Ascendens Christus"; with second part, "Ascendit Deus." ff. 100b, 102.

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29. "Osculetur me"; with second part, "Introduxit me Rex." ff. 104, 106.
30. "Venite, filij, audite." f. 107b.
31. "Hodie de Virgine." f. 109.
32. "Ascendo ad Patrem." By — Maillart. f. 111b.
33. "Euge, serve bone." f. 114.
34. "Diligite inimicos vestros." f. 115.
35. "Veni, Redemptor gentium." f. 117.
36. "Angelus Domini locutus est." f. 118b.
37. "Adesto vnus Deus." f. 120.

Additional 14152.

Paper; ff. 48. A.D. 1750. Oblong quarto.

"FULGETE, sydera; Mottetto à 2e cori obligati con Violini, Trombe, ed Oboè," in score, by [Pasquale] Cafaro, Naples, 1750. *Autograph.*

Additional 14160.

Paper; ff. 74. About 1750 (see above, Add. 14152, f. 1). Quarto.

"FULGETE, sydera": Motet for 2 choirs, with symphonies and accompaniments for oboes, trumpets, and strings, wrongly attributed to De Majo, but really by Pasquale Cafaro (see the preceding MS.). The opening chorus is *autograph*, and in score; the rest in parts. *Imperfect.*

Additional 14104, ff. 1–207b *passim.*

Paper; A.D. 1751, *etc.* Oblong quarto. The MS. also contains a Magnificat (above, p. 207) and a sacred Song (18th cent.).

MOTETS for several voices, in score, by [Francesco] Durante. *Autograph.* The first has no accompaniment; the others have symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ.

1. "Salue, Regina"; for 2 basses. "1753." f. 1.
2. "Surge, fama"; for solo voices and 5-part chorus. f. 7.
3. "Dixit Dominus"; for solo voices and 5-part chorus. "1751." f. 91.
4. "Tacete, Sonate"; for solo voices and 4-part chorus. f. 161.

Additional 31499.

Paper; ff. 47. About 1751 (see below). Quarto. Belonged to R. J. S. Stevens, [organist of the] Charterhouse, in 1817.

MOTETS for several voices, with a figured bass for organ, in score, by Abbate [Agostino] Stephani, under the name of Gregorio Piva [his secretary]. apparently transcribed by William Savage in 175$\frac{9}{1}$. No. 1 is for 5 voices, the others for solo voices with 3-part chorus.

1. "Qui diligit Mariam." f. 1b.
2. "Reginam nostram formosissimam." f. 11b.
3. "Qui Pacem amatis." f. 17b.
4. "Felices Adæ filii." f. 23b.
5. "Sonitus a[r]morum." f. 30.
6. "Flores argi (*sc.* agri)." f. 36b.
7. "Tandem adest clara dies." f. 42.

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Additional 14101, ff. 1, 75.

Paper; A.D. 1753, *etc.* Folio. The MS. also contains a Magnificat (above, p. 207) and a sacred Song (18th cent.) by the same composer.

Two settings in D of the psalm "Dixit Dominus"; for 8 voices, with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, in score, by [Francesco] Durante.

1. "1753." For 5 solo (?) voices, with 3-part chorus. f. 1.
2. For 2 choirs of 4 voices each. f. 75.

Additional 14156.

Paper; ff. 32. A.D. 1756. Folio.

"Surge, amica": "mottetto a due cori obligati," with symphonies and accompaniments, for oboes, horns, trumpets and strings, and a figured bass for organ, in score, by [Pasquale] Cafaro.

Additional 14191, ff. 114–195b *passim.*

Paper; A.D. 1757, *etc.* Oblong quarto. The MS. also contains a Magnificat (above, p. 206) and some sacred Songs (18th cent.).

Motets for 4 voices, with accompaniments for strings, and a figured bass for the organ, in score.

1. "Alma Redemptoris Mater." "F[rancesco] M[aria] F[rezza], 1757." *Autograph.* f. 114.
2. "Aue, Maria"; without strings. "Andrea Basilj." f. 158.
3. "Domine, ad adjuvandum me." "Giac. Anto Perti." Two settings, the latter apparently *autograph.* ff. 188, 192.

Additional 14153, 14154, *passim.*

Paper; A.D. 1759, *etc.* Oblong folio. See also under sacred Songs.

Motets for several voices, with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, by [Pasquale] Cafaro. Mostly *autograph.* Unless the contrary is stated, the scores are in vol. i, and the parts in vol. ii.

1. "Confitebor" (à 4). "1759." The parts are chiefly in the hand of Camillo Franco. i, f. 1; ii, f. 23.
2. "Cadant arma" (à 5). i, f. 37.
3. "Nunc dimittis" (bass solo and 3-part chorus); in parts. i, f. 172.
4. "Salue, Regina" (à 4). i, f. 214; ii, f. 96.

Additional 31398, ff. 1–34b.

Paper; A.D. 1759. Oblong quarto. See also under secular Madrigals.

Motets, for 5 voices, in score, by Palestrina. The first nine are from the *Offertoria,* 1593; the others from the 5th book of Motets (1584).

1. "Ad Te levaui." f. 4.
2. "Deus, Tu conversos" (*sic*). f. 7.
3. "Benedixisti, Domine." f. 9.
4. "Ave, Maria." f. 12.

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5. "Tui sunt Cœli." f. 14b.
6. "Elegerunt Apostoli." f. 17.
7. "Exaltabo Te." f. 19b.
8. "Angelus Domini." f. 21b.
9. "Illumina oculos meos." f. 24b.
10. "Tempus est ut revertar"; with second part, "Nisi ego abiero." ff. 27, 30.
11. "Domine, secundum Actum meum." f. 32.

The following twelve MSS., to **Add. 5059**, *are in the hand of Henry Needler (d. 1760), by whose widow, Hester Needler, they were presented to James Mathias, merchant, of London, who bequeathed them to the British Museum in* 1872.

Additional 5036, *passim*.

Paper; before 1760 (see above). Quarto. The MS. also contains Madrigals, parts of Masses (above, p. 219), and a secular Motet.

Collection of Motets, *etc.*, for several voices, in score, from MSS. in the Music School and in Bodley's and Christ Church Libraries, Oxford (see index at beginning). Unless the contrary is stated, they are by Palestrina, and for 5 voices. Nos. 1–6, 11–16, 20–31 are from his *Offertoria*, 1593; nos. 17–19 from his *Motettorum liber v*, 1584; nos. 32–45, from Book iv (Ex Canticis Canticorum) of the same work, 1584.

1. "Ad te levavi animam." f. 5.
2. "Deus, tu conversus." f. 8.
3. "Benedixisti, Domine." f. 11b.
4. "Ave, Maria, gratia plena." f. 14b.
5. "Tui sunt cœli." f. 17.
6. "Elegerunt Apostoli." f. 20.
7. "Ascendens Christus"; with second part, "Ascendit Deus." "Thomas Ludovici de Victoria Abulensis." ff. 22b, 25b.
8. "Vidi aquam egredientem de templo" (à 4). "Edwardus Lupus." f. 40.
9. "Audivi vocem de Cœlo" (à 6). By the same. f. 42.
10. "Pater, peccavi." By the same. f. 44.
11. "Justus ut palma." f. 46.
12. "Anima nostra sicut passer." f. 48b.
13. "Posuisti, Domine, in capite ejus." f. 51b.
14. "Deus enim firmavit orbem." f. 54.
15. "Inveni David." f. 57.
16. "Reges Tarsis." f. 59b.
17. "Parce mihi, Domine"; with second part, "Peccavi; quid faciam." ff. 62, 65b.
18. "Tempus est ut revertar"; with second part, "Nisi ego abiero." ff. 68, 71.
19. "Domine, secundum actum meum." f. 73b.
20. "Jubilate Deo, omnis terra." f. 89.
21. "Jubilate Deo, universa terra." f. 92.
22. "Dextera Domini." f. 95.
23. "Bonum est confiteri." f. 97b.
24. "Perfice gressus meos." f. 100.
25. "Benedictus es, Domine." f. 103.
26. "Scapulis suis obumbrabit tibi." f. 106.
27. "Meditabar in mandatis tuis." f. 108b.
28. "Justitiæ Domini." f. 111b.
29. "Laudate Dominum." f. 114b.
30. "Confitebor tibi, Domine." f. 117b.
31. "Improperium expectavit cor meum." f. 120.
32. "Osculetur me." f. 123b.
33. "Trahe me post te." f. 126.
34. "Nigra sum." f. 129.
35. "Vineam meam non custodivi." f. 132.
36. "Si ignoras tu, O pulchra." f. 134b.
37. "Fasciculus Myrrhæ." f. 137b.
38. "Pulchræ sunt genæ tuæ." f. 140.
39. "Ecce, tu pulcher es." f. 143.
40. "Tota pulchra es." f. 145b.
41. "Vulnerasti cor meum." f. 148.

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42. "Sicut lilium." f. 151.
43. "Introduxit me Rex." f. 154b.
44. "Adjuro vos, filiæ Jerusalem." f. 157.
45. "Caput ejus aurum optimum." f. 160.

Additional 5037, ff. 3–136b.

Paper; before 1760. Quarto. The MS. also contains portions of Masses (above, p. 219).

Motets, in score, by Palestrina. Unless the contrary is stated, they are for 5 voices. Nos. 1–13 and 15–17 are from the *Offertoria*, 1593.

1. "Terra tremuit." f. 3.
2. "Angelus Domini descendit." f. 5b.
3. "Deus, Deus meus, ad te." f. 8b.
4. "Lauda, anima mea." f. 11b.
5. "Benedicite, gentes, Dominum." f. 14.
6. "Ascendit Deus." f. 17b.
7. "Confirma hoc, Deus." f. 20.
8. "Benedictus sit Deus." f. 22b.
9. "Sacerdotes Domini." f. 25b.
10. "Domine, convertere." f. 28b.
11. "Sperent in Te." f. 31b.
12. "Illumina oculos meos." f. 34b.
13. "Exaltabo Te, Domine." f. 38.
14. "Manus tuæ, Domine," part of "Paucitas dierum" (from Motets, Book v, 1584). f. 40b.
15. "Benedicam Dominum." f. 43.
16. "Sicut in holocaustis." f. 45b.
17. "Populum humilem." f. 48b.
18. "Pacem relinquo vobis" [? unpublished]. i, 51b.
19. "O Admirabile commercium" (from Motets, Book i, 1569). f. 54b.
20. "Stella quam viderant Magi" (from the same). f. 58.
21. "Senex puerum portabat"; with second part, "Hodie Beata Virgo Maria" (from the same). ff. 61b, 65.
22. "Angelus Domini"; with second part, "Et introeuntes" (from Motets, iii, 1575). ff. 69, 73b.
23. "Ascendo ad Patrem"; with second part, "Ego rogabo Patrem" (from Motets, ii, 1572). ff. 78b, 82b.
24. "Canite tuba"; with second part, "Rorate, cœli" (from the same). ff. 85b, 88b.
25. "Corona aurea"; with second part, "Domine, prævenisti eum" (from the same). ff. 92b, 96.

The following nine Motets for 4 voices (nos. 26–34) are from *Motecta Festorum*, Book i, 1590.

26. "Dies sanctificatus." f. 102.
27. "Lapidabant Stephanum." f. 104.
28. "Valde honorandus est." f. 106b.
29. "Magnum hereditatis misterium." f. 109.
30. "Tribus miraculis ornatum." f. 111b.
31. "Salvator mundi." f. 114b.
32. "Gaudent in Cœlis." f. 117.
33. "Hodie Beata Virgo Maria." f. 120.
34. "Isti sunt viri." f. 122b.

Nos. 35–37 appear to be altered from hymns published in 1589. With the exception of the last verse of no. 36, they are for 4 voices.

35. "O Lux, Beata Primitus (*sc.* Trinitas)"; divided into three parts, "Te (*sc.* Tu) lux perennis," "Te mane laudum," and "Patri simulque filio." ff. 125, 125b, 126b.
36. "Iste confessor"; divided into "Domini sacratus," ["Ad sacrum cujus tumulum"] and "Sit salus." ff. 128, 129, 130.
37. "Vexilla Regis"; divided into "Fulget crucis," "Impleta sunt," and "Beata cujus." ff. 132, 133, 134.
38. A Motet or Madrigal, at the beginning of which is written "Legature." f. 135.

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Additional 5038, ff. 2–69b.

Paper; before 1760. Quarto. The MS. also contains a Mass (above, p. 219).

["MOTECTA Festorum," Book i, 1590], for 4 voices, in score, by Palestrina. The nine missing numbers are given in the preceding volume (ff. 102–122b).

Additional 5042, *passim*.

Paper; before 1760. Quarto. The MS. also contains a secular Motet.

SACRED Latin compositions, scored by Needler from the following printed works by Orlando di Lasso.

I. "Novæ Aliquot . . . . ad Duas Voces Cantiones . . . . Londini. Excudebat Thomas Este. 1598." These are 24 in all, for cantus and bassus, the last 12 being without words. ff. 1–19b.

II. "Moduli Nondum prius editi, Monachii Boioariæ Ternis Vocibus . . . . Lutetiæ Parisiorum. Apud Adrianum le Roy et Robertum Ballard . . . . 1576." ff. 20–50.

III. "Sacræ Lectiones Novem ex Propheta Job Quatuor Vocum . . . . Noribergæ. In Officina Theodorici Gerlachii. 1575." ff. 51–87b. A list of the contents of this work is given in the description of Add. 31394 (see below, p. 324).

As this and the next MS. are mere transcripts of printed works, it is unnecessary to specify each composition, but the first lines are given in the Index.

Additional 5043, *passim*.

Paper; before 1760. Quarto. The MS. also contains a few Carols (above, p. 144).

"JOANNIS MOUTON Sameracensis (*sic*) . . . . Moduli . . . . 4, 5, 6 et 8 vocum . . . . Liber Primus. Parisiis . . . . 1555." Scored by Needler.

Additional 5044, ff. 2, 36, 61b.

Paper; before 1760. Quarto. See also under Masses (above, p. 220).

MOTETS, the first two with "Gloria Patri," for 5 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by G. B. Pergolesi. Nos. 1 and 3 have also oboes and trumpets.

1. "Laudate, pueri." f. 2.
2. "Confitebor." f. 36.
3. "Domine, ad adjuvandum." f. 61b.

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Additional 5046, ff. 4, 6, 147b, 149b.

Paper; before 1760. Quarto. See also under Masses (above, p. 220).

MOTETS, in score, by Edvardus Lupus (*sc.* Lopez), 1621.

1. "Asperges me"; with "Gloria Patri" (à 4). f. 4.
2. "Vidi aquam egredientem de templo"; with "Gloria Patri" (à 4). f. 6.
3. "Pater, peccavi" (à 5). f. 147b.
4. "Audivi vocem de cœlo" (à 6). f. 149b.

Additional 5048.

Paper; ff. 51. Before 1760. Quarto. Bookplate of James Mathias.

"GLORIA in excelsis Deo"; for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, in score, by — Negri. Evidently the same setting of these words as that contained in the Royal College of Music (No. 1759 in the catalogue of the Sacred Harmonic Society, where it is attributed to Domenico Francesco Negri).

Additional 5051, ff. 11–89b.

Paper; before 1760. Quarto. The MS. also contains a secular Motet.

"LIBER Primus Sacrarum Cantionum Quinque Vocum .... Antwerpiæ. Apud Tilemannum Susato. Anno 1546." Scored by Needler.

1. "Tulerunt Dominum meum"; with second part, "Et dum ergo fleret." "Cadeac." ff. 12, 15b.
2. "In illo tempore quum audissent"; with second part, "Nondum enim in quempiam." "Tilemannus Susato." ff. 19, 23.
3. "Amen, amen, dico vobis"; with second part, "Qui manducat meam carnem." "Jo. Castileti." ff. 26b, 29b.
4. "Ite in orbem"; with second part, "Signa eos." "Petrus de Manchicourt." ff. 32, 35.
5. "Emitte, Domine, sapientiam"; with second part, "Da mihi, Domine." Anonymous. ff. 39, 42.
6. "Super flumina Babilonis"; with second part, "Adhereat lingua mea faucibus." "Benedictus [von Appenzell?]." ff. 45b, 52.
7. "O stupor et gaudium"; with second part, "Te igitur obsecramus." Anonymous. ff. 58b, 63.
8. "Non conturbetur cor vestrum"; with second part, "Ite in orbem." Anonymous. ff. 66b, 70.
9. "Verbum iniquum"; with second part, "Duo rogavi te." Anonymous. ff. 73b, 76.
10. "Adjuva nos, Deus." "Thomas Crecquillon." f. 80b.
11. "Domine, ne memineris"; with second part, "Adjuva nos, Deus." By the same (?). ff. 84, 88.

Additional 5054, *passim*.

Paper; before 1760. Quarto. See also under Anthems (above, p. 68).

MOTETS for 4 voices (unless the contrary is stated), in score.

1. "Qui diligit Mariam" (for 1, 2 and 6 voices). "Agostino Steffani." f. 8b.
2. "Miserere nostri, Domine" (à 5). "W^m Damon." f. 25b.

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3. "Quem dicunt homines." By Marenzio. f. 28.
4, 5. "Vobis datum est" (2 settings). "Constanza (*sic*) Porta." ff. 64, 66.
6. "Senex puerum portabat" [from *Cantiones Sacræ*, 1589, by Vittoria]. f. 68.
7. "O Domine, Jesu Christe." Anonymous. f. 71b.
8. "Domine, quando veneris"; with second part, "Hei mihi, Domine" (à 5). "Bonus." ff. 73b, 76b.
9. "Benedictus Qui venit." "Orlande de Lassus." f. 79.
10. "Miserere nostri, Domine" (à 7). "W^m Bird and Tho. Tallis." f. 81b.
11. A 4-part composition, without words. Anonymous. f. 89.
12. "Ave, lumen gratie." "Robertus Fairfax." f. 93.
13. "Per illud ave prolatum" (à 2). Attributed here to "Josquin de Prez," but, according to Glarean, the work of Johannes Mouton. f. 97.
14. "O Maria, mater pia" (à 2). Anonymous. f. 98.
15. "Perfice gressus meos"; with parts for 3 strings and a figured bass, in score. "Hercole Bernabei." f. 120.
16. "Miseremini mei saltem, vos amici"; with second part, "Cutis mea aruit." "Johannes Mouton" (from Glarean). ff. 134, 135b.
17. "Vox in Rama audita est." "Clemens non Papa." f. 137.
18. "Beatus vir qui non abiit." "D^r Pepusch." f. 139.
19. "O sacrum convivium" (à 5). "Tho. Tallis." f. 142b.
20. "Sicut cervus desiderat." "Palest[r]ina." f. 165.

Additional 5058, *passim*.

Paper; before 1760. Quarto. Bookplate, with arms, of James Mathias. The MS. also contains a secular Motet.

MOTETS for 5 voices, in score. Most of them are known to have been composed by William Byrd in 1589; the others are therefore presumably also by him (see f. 2).

1. "Gaudeamus omnes in Domino." f. 3b.
2. Another setting of the same words. f. 5b.
3. "Precamur, Sancte Domine." f. 7b.
4. "Tristitia et anxietas"; with second part, "Sed tu, Domine, qui non derelinquis." ff. 10, 14b.
5. "De Lamentatione Hieremiæ." f. 17b.
6. "Defecit in dolore vita mea"; with second part, "Sed tu, Domine, refugium." ff. 20, 23.
7. "Sordes ejus." f. 25b.
8. "Laudate Dominum, omnes." f. 28.
9. "O vos omnes, qui transitis." f. 32b.
10. "Domine, tu jurasti." f. 35b.
11. "Audivi vocem." f. 39b.
12. "Defixæ sunt in terram portæ ejus." f. 42b.
13. "Apparebit in finem." f. 47.
14. "Vigilate, nescitis enim." f. 50.
15. "In resurrectione tua." f. 54b.
16. "Respice, Domine, de Sanctuario tuo." f. 56b.
17. "Lætentur cœli." f. 58.
18. "Fac cum servo tuo." f. 60.
19. "Domine, secundum multitudinem dolorum meorum." f. 64.
20. "Tribulationes civitatum audivimus"; with second part, "Timor et hebetudo"; and third part, "Nos enim pro peccatis nostris." ff. 67, 69, 72.
21. "Plorans plorabit"; with second part, "Dic Regi." ff. 76b, 78b.
22. "Mirabile misterium." f. 80b.

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Additional 5059, *passim*.

Paper; before 1760. Quarto. Bookplate, with arms, of James Mathias. The MS. also contains some Lamentations (above, p. 198).

MOTETS, in score, by English composers of the 16th century. With one exception, they are for 5 voices.

1. "Domine, prestolamur Adventum tuum"; with a second part, "Veni, Domine; noli tardare." "W^m Bird." ff. 3, 6.
2. "Salvator mundi." "Thomas Tallis." f. 9.
3. "Ave, Dei Patris filia." "Robert Johnson." f. 11.
4. "Attollite portas principes vestras," with "Gloria Patri," for 6 voices. "W^m Bird." f. 27.
5. "Aspice, Domine." "[P.] Phillips." f. 31b.
6. "Miserere mei, Deus, quoniam in te confidit anima mea." "D^r Tye." f. 38.
7. "O splendor gloriæ." "John Taverner." f. 48.
8. "Domine, quis habitabit." "Thomas Tallys." f. 63.
9. "Absterge, Domine." By the same. f. 87.
10. "Sabatum dum transisset." By the same. f. 92.

Additional 31396.

Paper; ff. 96. A.D. 1762. Oblong quarto.

"PRÆNESTINI Mottecta quinis vocibus ex Libris sex [especially from Book i] eiusdem Auctoris elaborata, et in hanc formam a Joanne Celij Pontificiæ Cappellæ Cantore redacta pro faciliore studentium intelligentia...1762." In score. The original number of voices is adhered to, and in many cases the alteration to which the Motets have been subjected is very slight.

1. "Laudate, cœli." Ascribed to Palestrina, but doubtfully. f. 2.
2. "Joseph fili, David" (unpublished?). f. 3b.
3. "Surge, Petre." f. 5b.
4. "Sancte Paule Apostole." f. 7b.
5. "Petrus Apostolus" (unpublished?). f. 9b.
6. "O admirabile comercium." f. 11b.
7. "Stella quam viderant Magi." f. 13.
8. "Senex puerum portabat"; with second part, "Hodie beata Virgo." ff. 15, 19.
9. "O Antoni eremita." f. 17.
10. "Suscipe verbum"; with second part, "Paries quidem Filium." ff. 21, 22b.
11. "Alleluia! tulerunt Dominum." f. 24b.
12. "Crucem sanctam." f. 26b.
13. "Ego sum panis vivus"; with second part, "Panis quem ego dabo." ff. 28, 30.
14. "Puer, qui natus est." f. 32.
15. "Beatæ Mariæ Magdalenæ." f. 33b.
16. "Beatus Laurentius." f. 35b.
17. "Hodie nata est beata Virgo." f. 37.
18. "O beatum virum." f. 39.
19. "Venit Michael Archangelus." f. 41.
20. "O beatum Pontificem." f. 42b.
21. "Deus, qui dedisti legem." f. 45.
22. "Lapidabant Stephanum." f. 47.
23. "Hic est discipulus." f. 49b.
24. "Sicut lilium." f. 51.
25. "Quam pulchri sunt gressus tui, filia." f. 53.
26. "Vnus ex duobus." f. 55.
27. "Cum pervenisset Beatus Andreas." f. 56b.
28. "Jubilate Deo, omnis terra"; with second part, "Laudate nomen." ff. 59, 60b.
29. "Peccantem me quotidie." f. 62b.
30. "Cantantibus organis"; with sec-

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ond part, "Biduanis ac triduanis jejuniis." ff. 64, 65b.
31. "Caro mea verè est cibus." f. 67.
32. "Sanctificavit Dominus tabernaculum." f. 68b.
33. "O quam metuendus." f. 70b.
34. "Exultate Deo." f. 72.
35. "Parce mihi, Domine"; with second part, "Peccavi." ff. 73b, 75.
36. "Domine, secundum actum meum." *Imperfect* at the end. f. 76b.
37. "[Salve] Regina, Mater misericordiæ"; with second part, "Eia ergo, Advocata." ff. 77, 78.
38. "Ave, Regina cœlorum"; with second part, "Gaude, Virgo." ff. 79, 80b.
39. "O Beata et benedicta . . . Trinitas"; with second part, "O vera summa sempiterna Trinitas." ff. 82, 83b.
40. "Memor esto verbi tui." In a different hand. f. 86.
41. "Canite tuba in Syon"; with second part, "Rorate cœli." ff. 90, 91b.
42. "Qui manducat meam carnem." Attributed to Palestrina, but doubtfully. f. 94.
43. "Ne reminiscaris, Domine, delicta nostra." Attributed to the same, but doubtfully. f. 95.

Additional 23624, ff. 5–116b *passim*.

Paper; about 1768 (see f. 1b). Small folio. See also under Anthems (above, p. 68.)

"CANTIONES quæ ab argumento sacræ vocantur quinque et sex partium. Autoribus Thoma Tallisio et Guilielmo Birdo . . . . Reginæ à privato sacello generosis et organistis, 1575." Scored by John Alcock.

Nos. 1–15 are by Tallis, and are written for 5 voices (unless the contrary is stated), with figured bass.

1. "In manus tuas." f. 5.
2. "Mihi autem nimis honorati sunt amici." f. 6.
3. Hymn, "O nata lux de lumine." f. 7b.
4. "O sacrum convivium"; published in Boyce's *Cathedral Music*, vol. ii, as an anthem to the words "I call and cry." f. 8b.
5. "Derelinquit impius viam suam." f. 11.
6. "Sabbathum dum transisset." f. 14.
7. "Virtus, Honor." f. 16b.
8. Hymn, "Illæ dum pergunt"; with second part, "Rex Christe clementissime." ff. 18b, 20.
9. Hymn, "Procul recedant somnia." f. 21.
10. "Salvator mundi"; containing a canon. f. 22.
11. "Facti sunt Nazare[ni]." f. 23.
12. "In iejunio et fletu." f. 24b.
13. "Suscipe, quæso, Domine" (à 7). f. 27.
14. "Miserere nostri, Domine" (à 7, with canons). f. 36b.
15. "O salutaris hostia." f. 38b.

Nos. 16–32, by Byrd, are for 6 voices, unless the contrary is stated.

16. "Libera me, Domine"; with second part, "Dies mei transierunt" (à 5). ff. 45, 46b.
17. "Peccantem me quotidie" (à 5). f. 49.
18. "Aspice, Domine, quia facta est desolata." f. 58.
19. "Attol[l]ite portas." f. 56b.
20. Hymn, "O Lux, beata trinitas." f. 60b.
21. Hymn, "Deo Patri sit gloria"; containing a canon. f. 62.
22. "Laudate, pueri, Dominum." f. 63b.
23. "Memento, homo, quod cinis es." f. 68.

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24. "Siderum rector" (à 5). f. 69b.
25. "Da mihi auxilium." f. 71b.
26. "Domine, secundum actum meum"; with second part, "Ideo deprecor majestatem tuam." ff. 75, 77.
27. "Miserere mihi, Domine," containing two canons. f. 82.
28. "Tribue, Domine, ut donec." f. 83.
29. "Te deprecor, supplico et rogo." f. 85b.
30. "Libera me, Domine, de morte" (à 5). f. 91b.
31. "Domine, tu jurasti" (à 5). f. 96.
32. "Vide, Domine, quoniam tribulor" (à 5). f. 99.
33. "Super flumina Babilonis" (à 8). "Phillip de Monte" . . . . "Sent by him to Mr. Bird, 1583." f. 101.
34. "Quomodo cantabimus" (à 8, with canons), "made by Mr Wm Byrd to send unto Mr. Phillip de Monte, 1584." f. 107.

Additional 14398, ff. 5–126b, 134b.

Paper; A.D. 1770. Quarto. Presented by Vincent Novello in 1843. The MS. also contains sacred Canons (above, p. 118), Madrigals, part of a Mass (p. 221) and a Secular Motet.

"A COLLECTION of Motetts . . . . chiefly selected from the Original parts and put into score, 1770," by Edmund T. Warren Horne, whose bookplate with arms is prefixed. Unless the contrary is stated, they are for 5 voices.

Nos. 1–12 are from William Bird's *Liber primus Sacrarum Cantionum*, 1589.

1. "Defecit in dolore"; with second part, "Sed tu, Domine, refugium." ff. 5, 6b.
2. "Domine, præstolamur"; with second part, "Veni, Domine; noli tardare." ff. 8, 9b.
3. "O Domine, adjuva me." f. 11b.
4. "Tristitia et anxietas"; with second part, "Sed tu, Domine, qui non." ff. 13b, 17.
5. "Memento, Domine." f. 18b.
6. "Vide, Domine, afflictionem"; with second part, "Sed Veni, Domine." ff. 21, 23.
7. "Deus, venerunt gentes"; with second part, "Possuerunt morticinia"; third part, "Effuderunt sanguinem"; and fourth part, "Facti sumus opprobrium." ff. 24b, 26, 28, 30.
8. "Domine, tu jurasti." f. 32b.
9. "Vigilate, nescitis enim." f. 35.
10. "In resurrectione tua." f. 38.
11. "Aspice, Domine"; with second part, "Respice, Domine." ff. 39b, 41b.
12. "Ne irascaris, Domine"; with second part, "Civitas sancti tui." ff. 42b, 44b.

Nos. 13–28 are by Palestrina, nos. 13–21 being from the 5th book of Motets, published in 1584, and nos. 22–28 from the 3rd book, 1575; nos. 32–34, by "Petrus Philippi" (*sc.* Philips), are for two choirs of 4 voices each.

13. "Tempus est ut revertar." f. 46b.
14. "Exultate Deo." f. 48b.
15. "Domine, secundum actum." f. 50b.
16. "Parce mihi, Domine"; with second part, "Peccavi." ff. 52b, 54b.
17. "Orietur stella." f. 56.
18. "Ardens est cor meum." f. 58b.
19. "Surge, Petre." f. 60b.
20. "Ecce, merces sanctorum." f. 63.
21. "Videns secundus Salvatorem." f. 65b.
22. "Omnipotens, sempiterne Deus." f. 67b.
23. "O sancte presul Nicolae." f. 69b.
24. "Manifesto vobis"; with second part, "Pax vobis." ff. 72, 74b.

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25. "Domine Deus, qui conteris bella"; with second part, "Tu, Domine, cui humilium." ff. 77, 79.
26. "Sanctificavit Dominus"; with second part, "O quam metuendus." ff. 81, 88.
27. "Quid habes, Hester." f. 85b.
28. "Veni, sancte spiritus" (à 8). f. 87b.
29. "Domine, exaudi orationem" (à 8). "Horatii Vecchie (*sc.* Vecchii), 1590." f. 91b.
30. "Dixit Dominus Domino meo." "Gio. Battista Cesati, 1655." f. 94.
31. "Domine, ad adjuvandum." By the same. f. 99b.
32. "O Pastor æterne." "1618." f. 101b.
33. "Beata Dei genetrix." f. 105.
34. "Hodie nobis de cœlo." f. 109.
35. "Sancte Martine"; with second part, "O magnum virum." "Clemens non Papa, 1545." ff. 115, 116b.
36. "Quem vidistis, pastores"; with second part, "Angelus ad pastores." "A. Tubal, 1545." ff. 118b, 120b.
37. "Per lignum salvi." "Jno. Mouton, 1545." f. 122b.
38. "O Amica mea"; with second part, "Dentes tui." "Thº Morley, 1600" (*sc.* 1597). ff. 124, 125b.
39. "Confitebor tibi" (à 8, with figured bass). "Ab[b]ate Steffani, 1709." f. 134b.

Additional 31643.

Paper; ff. 52. A.D. 1770, *etc.* Oblong folio.

Two Motets, with "Gloria Patri," for 4 voices, with symphonies and accompaniments for strings and a bass (figured or expanded) for organ, in score, by Baldassar Galuppi, "d[et]to il Buranello." *Autograph.*

1. "Credidi, propter quod locutus sum"; with trumpets, *etc.*, written for "la Cappella di S. Marco [Venice], 1770." f. 2.
2. "Laudate, pueri"; with horns, *etc.* "1778." Presented to Vincent Novello by [Domenico] Dragonetti. f. 12.

Additional 31748, ff. 1–2b.

Paper; A.D. 1770 (?). Oblong folio. The MS. also contains instrumental music, described elsewhere.

"De profundis"; for 4 voices, with a figured bass for organ, in score, by J. C. W. A. Mozart. *Autograph.* The top stave is marked at the beginning "Violino i, ii," but the music for those instruments has not been filled in.

Additional 33240, ff. 11, 21.

Paper; A.D. 1770, 1799. Quarto. Presented by Vincent Novello to the Musical Antiquarian Society in 1849 and 1843 respectively. The second article belonged to Samuel Webbe, sen., at the time of his death, when it was purchased by Novello. See also under Anthems (above, p. 98).

Two sacred compositions, in score.

1. "Libera me, Domine, de morte"; consisting of 5-part choruses interspersed with solos, by Dr. Arne, 1770. The concluding chorus appears to have been sung as a quintet [? at the Portuguese Chapel], the names Swiney (superius), Fitz (altus), Lanza (contra-tenor), Guich[4] (tenor), and Novello (bassus) being written in pencil at the beginning. f. 11.
2. "Salve, Regina, mater misericordiæ": motet for alto, tenor, and bass (figured), by "S. Wesley, 10 Sept. 1799." *Autograph.* f. 21.

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Additional 31658, ff. 7–39.

Paper; A.D. 1776. Oblong folio. The MS. also contains a sacred Song (1754).

"SALVE, regina"; for soprano solo and 3-part chorus, with symphonies and accompaniments for horns and strings, in score, by [Pasquale] Anfossi. Apparently *autograph*.

Additional 31922, ff. 3b–26.

Paper; A.D. 1780, 1781. Small quarto. The MS. also contains part of a Mass (above, p. 222), Catches (about 1781), Glees (1781, 1782), and a Duet and secular Songs (about 1782).

ANTIPHONS, *etc.*, with a bass for organ (unless the contrary is stated), in score, by Samuel Wesley. *Autograph*.

1. "Sacerdos et Pontifex" (à 4, without accompaniment). f. 3b.
2. "Gloria Patri" (à 4). f. 4b.
3. "Hodie, Beata Virgo" (à 3). "1780." f. 6b.
4. "Ecce, Maria genuit" (à 3). "1780." f. 11b.
5. "Domine, salvum fac regem" (à 3). f. 13b.

The remaining numbers are for 2 voices.

6. Another setting of the last. "December 24th, 1780." f. 16b.
7. "Gloria Patri." "December 14th, 1780." f. 18b.
8. Another setting of the last. f. 20b.
9. "Ave, Regina cœlorum." f. 21b.
10. "Amavit eum Dominus." f. 22b.
11. "Emitte lucem tuam." f. 24b.
12. "Ave, verum Corpus." "1781." f. 26.

Additional 11582, ff. 31b–94b *passim*.

Paper; before 1782 (see below). Quarto. See also under Masses (above, p. 222).

MOTETS for 4 voices (unless the contrary is stated), scored by Dr. Charles Burney.

1. "Diligebat autem eum Jhesus" (à 5). "Certon" (from the 1st book of Motets by Cipriano di Rore, *etc.*, 1544). f. 31b.
2. "Usquequo, Domine, oblivisceris me" (à 5). "Ferabosco" (from the same work). f. 47.
3. "Non nobis, Domine"; with a second part, "Lauda Deum, O Renata." "Jo. Mouton" (from Book ii of *Motetti de la Corona*, 1519). "Composed in 1509 for the birth of Renée, Louis XII's second daughter." ff. 59b, 60.
4. "Quis dabit oculis nostris"; with a second part, "Heu nobis, Domine"; and a third part, "Ergo ejulate, pueri." By the same (from Book iii of the same work). "Composed in 1514 on the death of Queen Anne de Bretagne." ff. 61, 61b.
5. "Huc me sydereo"; with second part, "Felle sitim magni regis" (à 6). "Jusquin [des Près]" (from Book iii of the same work). ff. 62b, 64.
6. "Præter rerum seriem" (à 6). *Imperfect.* By the same (from Book iii of the same work). f. 65b.
7. "Alma redemptoris"; with second part, "Tu, quæ genuisti." By the same (from the same work). ff. 73, 73b.
8. "Verbum bonum et suave"; with second part, "Ave! Solem genuisti" (à 6). "Adrianus [Willaert]" (from

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Book iv of the same work). ff. 74b, 75b.

9. "Quam pulchra es, amica"; with second part, "Labia tua lilia." "Jo. Mouton" (from Book iii of the same work). Inserted in vol. ii of Burney's *History*, 1782. ff. 77, 77b.
10. "Domine, ne in furore tuo"; with second part, "Cor meum conturbatum est." "Jusquin" (from the same work). ff. 78b, 80.
11. "Ave, Sanctissima Maria" (à 3). Only 8 bars. Anonymous. f. 92b.
12. "Ave, verum corpus" (à 2). "Jodoci Pratensis." f. 93.
13. "Vere passum" (à 3). By the same. f. 93.
14. "Tota pulchra es." "Henrici Isaac." f. 94.

The last three numbers are taken from Book iii of Glarean's *Dodecachordon*.

Additional 11583, ff. 11b, 20b.

Paper; before 1782 (see f. 4b). Oblong quarto. The MS. also contains Madrigals and a secular Motet.

Two Motets for 7 voices, containing canons, "Dalla *Musica nova* di Adriano" [Willaert, 1559], scored by Dr. Charles Burney, and forming part of vol. iii of his "Musical Extracts," many of which are published in his *History of Music*.

1. "Præter rerum seriem." f. 14b.
2. "Inviolata integra et casta." f. 20b.

Additional 11584, ff. 9–46 *passim*.

Paper; before 1782 (see under secular Canons). Oblong quarto. The MS. also contains secular Canons, sacred Canons (above, p. 120), Madrigals, part of a Magnificat (p. 207), and secular Motets.

Motets, *etc.*, for 4 voices (unless the contrary is stated), scored by Dr. Burney from early printed editions of the parts.

1. "Pro sancta pace." "Adrianus Willaert" (from Book ii of the *Ecclesiasticæ Cantiones quatuor vocum*, published by Tylman Susato, at Antwerp, in 1553). f. 9.
2. "Domine, quid multiplicati sunt." "Goudimel" (from Book iv of the same series, 1554). f. 10b.
3. Ave, Maria." "Claudin de [Sermisy ?]" (from Book ii of *Motetti a tre voci*, Venice, 1549). f. 13.
4. "Domine Deus, Agnus Dei." "Morales" (from the same work). f. 30.
5. "Heu mihi, Domine"; with second part, "Anima mea turbata est." "Jacob Clemens non Papa" (from Book i of the above-mentioned *Ecclesiasticæ Cantiones*). ff. 30b, 31b.
6. "O Lux et decus Hispaniæ"; with second part, "O singulare præsidium." By the same (from the same work). ff. 32b, 33.
7. "Adjuro vos, Filiæ Jerusalem"; with second part, "Dilecte mi, apprehendam te." By the same (from Book ii of the same work). ff. 34, 34b.
8. "Pater noster." "Philippe de Wildre" (from Book iv of the same work, 1554). Dr. Burney has added, on f. 36, some notes relating to Philip and Peter Van Wilder. f. 35b.
9. "Congratulamini mihi." "Claudin [de Sermisy ?]" (from *Motetti del Frutto*, published by Antonio Gardano, at Venice, in 1539). f. 36b.

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Nos. 10–12 are from *Motetta trium vocum*, Venice, 1543.

10. Puer natus est nobis." "Morales." f. 37b.
11. "Quam pulchra es." "Constantius Festa." f. 38b.
12. "Sancta Maria, succurre miseris." By the same. f. 39b.

Nos. 13, 14, 6-part Motets by Adrianus Willaert, are from his *Musica Nova*, published at Venice, 1558, by his pupil Francesco Viola.

13. "O Lux beatissima." f. 40b.
14. "Aspice, Domine": canon. f. 45.

Additional 11585, ff. 27b–47 *passim*.

Paper; before 1782 (see below). Oblong quarto. The MS. also contains sacred Canons (above, p. 170), secular Canons, Carols (p. 145), Madrigals, *etc.*, described elsewhere.

MOTETS, for 4 voices (unless the contrary is stated), in score. In the hand of Dr. Charles Burney, who inserted some of them in vol ii (1782) of his *History of Music*.

1. "Deus, in adjutorium." "Litavius (*sc.* Ludovicus) Senflius Tigurinus" (copied from Glarean). f. 27b.
2. "Misericordias Domini." "Josquinus" (from the *Motetti della Corona*, 1519). f. 29.
3. "Inviolata integra et casta es" (à 5). By the same (from the above work). f. 30b.
4. "Kyrie, eleison." "Okenheim" (from Glarean). f. 37.
5. "Per illud ave" (à 2). "Johannes Mouton" (from the same). f. 38b.
6. "Anima mea liquefacta est"; with figured bass. "Henricus Isaac" (from the same). f. 39.
7. "Loquebar de testimoniis tuis"; with figured bass. By the same (from the same). f. 40.
8. "Tulerunt Dominum." Attributed to the same (from the same). f. 40b.
9. "Conceptio Mariæ." By the same. f. 41b.
10. "Salve, sancta parens" (canon à 6). "Adriano [Willaert]" (from his *Musica Nova*). f. 44b.

Additional 11586, *passim*.

Paper; before 1782 (see below). Oblong folio. See also under Anthems (above, p. 71).

MOTETS, in score, for 5 voices. In the hand of Dr. Charles Burney. Nos. 2, 3 are inserted in vol. ii of his *History of Music*, 1782. Leaves are missing after ff. 15, 37 and 38.

1. "O sacrum convivium." "Thomas Tallis" (from a MS. copy, dated 1581, at C. C. C., Oxford. Printed in 1575 among the *Cantiones Sacræ*). f. 3b.
2. "Dum transisset Sabbatum." "John Taverner." f. 5b.
3. "Sabatum Maria Magdalene." "Robert Johnson." f. 7.
4. "Ave, Maria, gratia plena." "Robert Parsons." f. 10b.
5. "Precamur, Sancte Domine." "Rob. White." f. 32.

Additional 11587, f. 36.

Paper; before 1782. Oblong quarto. See also under Anthems (above, p. 72).

"GLORIA Patri"; for 3 voices with a figured bass for the organ, by Richard Dering. Taken from *Cantica Sacra*, 1662; it had, however, appeared before in John Hilton's *Catch that catch can*, 1652.

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Additional 11588, f. 41.

Paper; about 1783. Oblong quarto. See also under Madrigals.

A SHORT composition in two parts without words, described by Dr. Burney, the transcriber, as "Ancient Chant, sung at Venice, to the Benedictus, communicated by Bertoni, 1783."

Additional 14145, 14146, *passim*.

Paper; A.D. 1783, *etc.* Oblong quarto. The MSS. also contain a Te Deum.

MOTETS, *etc.*, for 4 voices with instruments, in score, by Giovanni Battista de Orchis. *Autograph.* Where other instruments beside strings and organ are employed, it is indicated below. Vol. ii contains parts also of the first and third numbers.

1. "Dixit Dominus"; with horns, oboes, *etc.* i, f. 1; ii, f. 35.
2. "Veni, sponsa Christi"; with trumpets, oboes, *etc.* i, f. 57.
3. "Laudate, pueri, Dominum"; with horns, oboes, *etc.* i, f. 92; ii, f. 108.

Nos. 4–12 are "Noue responsorij de trè primi Notturni del Mercordi, Giouedi, e Venerdi Santo la sera...1783." The folios refer to vol. i.

4. "In monte oliveti." f. 115b.
5. "Tristis est anima." f. 118.
6. "Ecce, vidimus eum." f. 120.
7. "Omnes amici mei." f. 123.
8. "Velum templi." f. 125.
9. "Vinea mea electa." f. 126b.
10. "Sicut ouis ad occisionem." f. 128b.
11. "Jerusalem, surge." f. 130b.
12. "Plange quasi virgo." f. 132b.

Additional 31401.

Paper; ff. 96. Before 1784 (see bookplate of Dr. Thomas Bever at beginning). Quarto. The MS. belonged successively to Dr. Bever (1784), C. B. Wollaston (1798), and William Charlton Frampton.

TWELVE Motets for 2 choirs of 4 voices each, in parts, by Tommaso Lodovico da Vittoria.

1. "Kyrie, eleison. Christe, audi nos. Pater de cœlis." Followed by "Agnus Dei" (Litany?). ff. 2, 14, 26, 38, 50, 62, 74, 87.
2. "Alma Redemptoris Mater." ff. 3, 15, 27, 39, 51, 63, 75, 88.
3. "Ave, Regina Cœlorum." ff. 4, 16, 28, 40, 52, 64, 76, 88b.
4. "Regina cœli." ff. 4b, 17, 28b, 40b, 52b, 64b, 76b, 89b.
5. "Salve, Regina." ff. 5b, 18, 29b, 41b, 53b, 65, 77b, 90.
6. "Dixit Dominus Domino." ff. 6b, 19, 30b, 42b, 54b, 66, 78b, 91.
7. "Laudate, pueri, Dominum." ff. 8, 20, 32, 44, 60, 68, 80, 92.
8. "Nisi Dominus." ff. 9, 21, 33, 45, 55b, 69, 81, 93.
9. "Laudate Dominum." ff. 10, 21b, 33b, 45b, 56b, 70, 82, 94.
10. "Ave, Maria." ff. 10b, 22b, 34b, 46b, 57b, 70b, 82b, 94b.
11. "Lauda, Syon." ff. 11b, 23, 35, 47, 58, 71b, 83b, 95.
12. "Super flumina Babilonis." ff. 12, 23b, 36, 47b, 59, 72, 84, 96.

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Additional 32138, f. 266.

Paper; about 1785. Oblong octavo. The MS. also contains numerous Motets with German words by [G. P.] Weimar and others (see under Choruses, above, p. 160).

"PECCAVI"; for 3 voices, in score, by Caldara. Last five bars only.

Additional 27645, ff. 35, 48.

Paper; A.D. 1785, 1786. Oblong quarto. See also under Canons (above, p. 122).

MOTETS for 4 voices, in score, by J. W. Callcott. *Autograph.*

1. "Dixit Dominus Domino meo" (in imitation of Palestrina). "1785." f. 35.
2. "Expectans expectavi Dominum" (with figured bass). "1786." f. 48.

Additional 34608, f. 21b.

Paper; about 1785–1789. Oblong octavo. See also under Anthems (above, p. 74).

THE first few bars of the melody of the following Motets by Orlandus Lassus, 1571 :—

1. "Confide et ama."
2. "Lazare, veni foras."
3. "Vanitas vanitatum."

Additional 27642, ff. 111–112.

Paper; A.D. 1786. Oblong quarto. See also under Canons (above, p. 120).

"ELEVA te, judex terræ"; for 5 voices, in score, by Dr. J. W. Callcott, 10 Nov. 1786. *Autograph.*

Additional 14201, *passim.*

Paper; A.D. 1786. Large quarto. The MS. also contains a Litany (above, p. 201), and a Stabat Mater.

A COLLECTION of elaborate Motets, *etc.*, for 4 choirs of 4 voices each, with figured bass for organ, in score, by Erasmo di Bartolo, "detto P[adre] Raimo, della Congregazione dell'Oratorio" (1606–1656); copied in 1786 by Camillo Franco, "Soprano della Cappella dell' Oratorio dei Filippini," at Naples. Prefixed is a short account of the composer.

1. "Veni, Creator Spiritus." f. 5.
2. "O Gloriosa Domina." f. 10.
3. "Christum Regem adoremus." f. 24b.
4. "O sacrum convivium." f. 30b.
5. "Ave, maris stella." f. 44b.
6. "Omnes gentes, plaudite." f. 53.
7. "Cantate Domino canticum novum." f. 72.
8. "In illa die erit planctus." f. 82b.
9. "Sancta Maria, succurre miseris." f. 92b.
10. "Salvum me fac." f. 102b.
11. "Salve, Regina." f. 113b.

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12. "Exaltabo te, Deus." f. 123b.
13. "Super flumina Babylonis." f. 145b.
14. "Sitivit anima mea." f. 164.
15. "O quam suavis." f. 174b.
16. "Ave, Regina." f. 186b.
17. "Pater noster." f. 200.

Additional 35001, ff. 15–41b.

Paper; A.D. 1786–1798. Quarto. See also below, p. 845.

SACRED Latin compositions by Samuel Wesley.

1. Hymn, "Ave, Maris Stella." "1786." For two voices, with accompaniments for strings, in score. ff. 15–36b.
2. Antiphon, "Deus Majestatis intonuit"; about 1798 (watermark). First and second alto, tenor, and violin parts. ff. 38–41b.

Additional 31309, ff. 61–69b.

Paper; A.D. 1790. Oblong folio. The MS. also contains a Stabat Mater (after 1780).

"AVE, Maria": offertorium for 4 voices (solo and chorus), with accompaniments for horns, flutes, oboes, bassoons, and strings, and a figured bass for organ, in score, by Francesco Seydelmann, 1790. In the same hand as Add. 32432, ff. 63–79 (see below, p. 341), and therefore presumably *autograph*.

Additional 35024, ff. 18–20.

Paper; about 1794 (watermark). Oblong folio. See also under Anthems (above, p. 93).

"LAUDA, Jerusalem"; for treble voice and chorus, with organ accompaniment, in score, said to be "the composition of a French Priest."

Additional 11589, ff. 19b–24b.

Paper; after 1794. Oblong folio. The MS. also contains parts of a thematic Catalogue of the works in the Tudway Collection, and of a musical treatise.

"CHANTS from the Studij di Palestrina": short pieces of harmonized plain-song, transcribed by Dr. Charles Burney. The following are the names of the composers :—

"[? Giovanni Bernardino] Nanino," f. 19b; "Gio. Maria Nanino," f. 20; "Belandino [? = Bernardino] Nanino," f. 21; "Felice Anerio," ff. 21b, 22; "Antonio Cifra," f. 22; "Rug[g]iero Giovanelli," f. 22; "Orazio Benevoli," ff. 22, 24; "Pier Luigi Palestrina," ff. 22b, 23b; "Rubino," f. 23; "Tomasso," f. 23b; "Gio. Todi," f. 23b; "Magiorana," f. 24; Giusquino," f. 24b; "Marcello Tortora," f. 24b.

The above are all, with a single exception by Anerio (f. 22), in 4 parts, and in score.

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Additional 31412, ff. 59b, 71, 72b.

Paper; about 1798. Oblong quarto. See also under Oratorios.

MADRIGALS, with figured basses, in score. In the hand of Dr. Crotch.

1. "Hodie Simon Petrus" (à 2). "Giacomo Carissimi." f. 59b.
2. "Domine, quinque talenta tradidisti mihi" (à 4). From the Christ Church collection. "Luigi Rossi, Neapolitano." f. 71.
3. "Peccantem me quotidie" (à 3). By the same. f. 72b.

Additional 31642, ff. 4, 38, 48.

Paper; A.D. 1798, *etc.* Oblong folio. The MS. also contains some sacred Songs (1776, *etc*).

MOTETS for several voices, in score. *Autograph.* Except where the contrary is stated, they are accompanied by bass, for organ or harpsichord, only.

1. "Credo" (à 4); with trumpets, drums, oboes, *etc.* "M. Haydn." At the end are additional vocal parts in duplicate. f. 4.
2. "Kyrie" (à 3); with horns, oboes, strings, *etc.* "Antonio Bianchi, Accad[emic]o Filarm[onic]o, 1798." f. 38.
3. "Domine, ne in furore" (à 3). By the same. Presented by Dragonetti to Vincent Novello. f. 48.

Additional 31822, ff. 75–79b.

Paper; A.D. 1798. Quarto. See also under Anthems (above, p. 96).

"ADESTE, fideles"; described as "A Portugueze Hymn on the Nativity," *sc.* a hymn sung at the Portuguese Chapel. Vincent Novello, who was organist there at the time the hymn was transcribed by "G. M. [17]98," afterwards published it as the work of John Reading (d. 1692). It is not a Motet proper, but is written for solos and 5-part chorus.

Additional 14340, ff. 2–36 *passim.*

Paper; A.D. 1798–1814. Quarto. The MS. was presented by Vincent Novello to the British Museum in 1849. It also contains a Grace (above, p. 178), Hymns (p. 187), Glees (1807), *etc.*, described elsewhere.

MOTETS, *etc.*, for 4 voices (unless the contrary is stated), in score, by S[amuel] Wesley. *Autograph.*

1. "Anima nostra erepta est": antiphon for 5 voices, with ad libitum accompaniment for the organ. f. 2.
2. "Levate capita vestra." "1798." f. 7.
3. "Constitues eos principes" (à 5). "1814." f. 9.
4. "Ave, Regina cœlorum": antiphon for 5 voices, "composed originally as a duet only, about...1781" (watermark 1810). f. 13.
5. "Hymnus Matutinus e Breviario Romano...1808," beg. "Ecce jam noctis tenuatur Umbra" (à 5). f. 17.

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6. "Pro peccatis suæ gentis" (à 8). f. 20b.
7. "Tu es Sacerdos." "1814." f. 22.
8. "Dixit Dominus Domino meo" (à 3). "Performed at the Society of Concentores, Dec. 27, 1806." f. 24.
9. "Ecce, Panis Angelorum": sequence for Corpus Christi Day. "1813." f. 27.
10. "Ave, verum corpus" (à 3). "1812." f. 29b.
11. "Tota pulchra es, Maria": prose for 2 voices (solo and chorus). "1812." ff. 33, 35.
12. "Responsorium breve. Ad completorium," beg. "In Manus tuas, Domine" (watermark 1810). f. 36.

Additional 35002.

Paper; ff. 185. A.D. 1799. Quarto.

"CONFITEBOR": a work of some magnitude by S[amuel] Wesley, consisting of solos and choruses of 4 and 5 voices, with instrumental symphonies for an orchestra of horns, trumpets, flutes, oboes, bassoons, strings, and drums, in full score. Completed on "Aug. 14, 1799." On f. 1 is a copy of Dr. Burney's opinion on the work.

Egerton 2451, ff. 39–43b.

Paper; 18th cent. Oblong octavo. See also below, p. 319.

"HÆC dies quam fecit Dominus"; for 2 choruses of 4 voices each, with a figured bass for organ, in score, by David Perez. Sung at St. Peter's, Rome, on Easter Sunday. Copied by, or for, — Jubilli.

Egerton 2458, ff. 80–99.

Paper; 18th cent. Oblong quarto. The MS. also contains a Stabat Mater, *etc.*, described elsewhere.

"NISI Dominus": psalm for 5 voices, with symphonies and accompaniments for strings, in score, by Hendel (*sc.* Handel). Belonged to the Rev. E. Goddard, who appears to have bought it at the sale of the Colonna Library. He declares it (f. 80) to have been written for the festival of Madonna del Carmine. The second part (from f. 88) is in the same hand as the "motetto a canto solo" at the beginning of the volume (see under sacred Songs).

Egerton 2468, ff. 3–46b *passim*.

Paper; 18th cent. Oblong folio. See also under Masses (above, p. 224).

MOTETS, *etc.*, in score. Unless the contrary is stated, they are for 4 voices without accompaniment.

1, 2. Two settings (à 8 and 5, with figured basses) of "Beatus vir qui timet Dominum"; each of them followed by a "Gloria Patri." Anonymous. ff. 3, 11.

Nos. 3–6 (in a different hand from nos. 1, 2) are nos. 17–20 of the

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1st book of Palestrina's *Motecta Festorum*, 1563; nos. 7–9 (in a third hand) are from the *Gradus ad Parnassum* of J. J. Fux.

3. "In diebus illis mulier." f. 19.
4. "Beatus Laurentius." f. 23b.
5. "Quæ est ista quæ processit." f. 27b.
6. "Misso Herodes spiculatore." f. 31b.
7. "Ad te, Domine, levavi Animam": offertorium. f. 38.
8. "Ave, Maria": offertorium with "canto fermo." f. 41.
9. "Domine, fac mecum misericordiam tuam." f. 45b.

Additional 12532, ff. 35, 62b, 66, 68, 82, 91.

Paper; 18th cent. Quarto. See also under Madrigals.

MOTETS, for 2 voices, unless the contrary is stated, in score.

1. "Domine, non secundum peccata." "Vacqueras." f. 35.
2. "Pleni sunt cœli." "Orlando di Lassus." f. 62b.
3. "Benedictus qui venit." "Antonius Brumel." f. 66.
4. "Exaltabo te, Domine" (5 voices). "J. P. A. Prenestini" (from the *Offertoria*, 1593). f. 68.
5. "Quem dicunt homines" (4 voices). "Luca Marenzio." f. 82.
6. Two settings of the "Benedictus." "Iodoci Pratensis." f. 91.

Additional 14102, ff. 85–163 *passim*.

Paper; 18th cent. Folio. The MS. also contains a sacred Cantata (above, p. 181), a Mass (p. 218), and a sacred Song (18th cent).

MOTETS, *etc.*, for several voices, with symphonies and accompaniments, in score. In the hand of Francesco Durante, whose compositions they evidently are. Strings and organ are employed in all of them; and in nos. 1 and 2 trumpets and oboes as well.

1. "Jam, si redit luminosa clara dies" (for two choirs of 5 and 3 voices). In honour of St. Laurence. f. 85.
2. "Veni, Sponsa Christi" (à 5). f. 130.
3. "Vexilla Regis" (à 4). f. 138.
4. Hymn of St. Francis, beg. "O Diui amoris uictima" (à 4). f. 158.

Additional 14106, ff. 174, 202.

Paper; 18th cent. Oblong quarto. See also under Masses (above, p. 218).

MOTETS for several voices, with symphonies and accompaniments for strings and figured bass for organ, in score, by [F.] Durante. *Autograph.*

1. Credo, in G (à 5). f. 174.
2. "Ad presepe venite, pastores" (pastorale à 4, with horns, oboes, *etc.*). f. 202.

Additional 14111, ff. 58–127 *passim*.

Paper; 18th cent. Quarto. The MS. also contains two Litanies (above, p. 201), a Mass (p. 218), and a Requiem (1746), by the same composer.

SEPARATE parts of Motets, *etc.*, by Francesco Durante. No. 1 consists of 2nd treble, tenor and bass; the others are for 4 voices, and

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in the hand of Carmine Speranza. (For the scores see Add. 14108, ff. 183, 163, 107, below, p. 342).

1. "Dixit Dominus." f. 58.
2. "Lætatus sum" (organ, 2 violin, and 4 vocal parts). f. 71.
3. "Confitebor" (3 string and 4 vocal parts). f. 88.
4. "Beatus vir qui timet Dominum" (a similar setting). f. 115.

Additional 14130, ff. 108–127b.

Paper; 18th cent. Oblong quarto. See also under sacred Duets (above, p. 176).

"AD ASTRA in cantu et plausu ascendant uota"; for 4 voices, with symphonies and accompaniments for horns, trumpets, oboes, and strings, and a figured bass for the organ, in score, by Nicolò Porpora. Apparently *autograph*.

Additional 14131, ff. 1–114.

Paper; 18th cent. Quarto. The MS. also contains some sacred Songs by the same composer.

MOTETS, in parts, by Nicolò Porpora. Unless the contrary is stated, they consist of the vocal, string and organ parts.

1. "Siste gradus, ingrata"; for 4 voices, with horn and oboe parts, *etc.* f. 1.
2. "Turba in motu." The string parts for 2nd orchestra only (for score, see Add. 14126, f. 1, above, p. 296). f. 42.
3. "Laudate, laudate." Of the vocal parts only the 3rd canto and the 2nd tenor and basso are given. f. 61.
4. "Credidi"; for 4 voices (for score, see Add. 14127, f. 29, above, p. 299). f. 101.

Additional 14133, ff. 1–103b.

Paper; 18th cent. Oblong quarto. The MS. also contains a Miserere (above, p. 247).

MOTETS for 5 voices, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Giambattista Pergolesi.

1. "Confitebor," with "Gloria Patri." f. 1.
2. "Laudate, pueri, Dominum"; with oboes, trumpets, *etc.* f. 29.
3. "In hac die tam decora"; with the same instruments. f. 71.

Additional 14134, ff. 1, 168.

Paper; 18th cent. Quarto. The MS. also contains a Mass (above, p. 225).

MOTETS, followed by "Gloria Patri"; for several voices, with symphonies and accompaniments for oboes, trumpets, and strings, and figured basses for organ, in score, by the same.

1. "Dixit Dominus" (for two choirs of 5 voices each). f. 1.
2. "Domine ad adjuvandum" (à 5). f. 168.

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Additional 14161, ff. 203–209b.

Paper; 18th cent. Oblong quarto. See also under Magnificat (above, p. 209).

"Sacrificium Deo spiritus contribulatus"; for 5 voices, with a figured bass for organ, in score. Supposed to be by Nicolò Fago.

Additional 14162, ff. 193–204b.

Paper; 18th cent. Oblong quarto. See also below, p. 334.

"Ave, Maris stella"; for 5 voices, with accompaniments for strings and organ, in score, by Pietro Auletta. Said to be *autograph*.

Additional 24295, ff. 113–154b.

Paper; 18th cent. Oblong folio. See also under Miserere (above, p. 245).

"Dies iræ, a quatro Concertato con s[tromen]ti e Trombe"; by [Ferdinando] Bertoni, in full score. Among other instruments employed are horns; there is also a figured bass for organ. The composition is divided into several distinct movements and is rather of the nature of a Mass than of a Motet.

Additional 24296, ff. 1, 75, 92.

Paper; 18th cent. Oblong quarto. See also under Masses (above, p. 226).

Motets, in score.

1. "Beatus vir qui timet Dominum"; for 4 voices, with accompaniments for trumpets, oboes, and strings, and a figured bass for organ. Written "Alla Palest[r]ina." "Carlo Cotumacci." *Autograph*. ff. 1–7b.
2. "Cantemus Domino gloriose"; for 6 voices. "[Matteo] Simonelli." f. 75.
3. "Victimæ Paschali"; for 4 voices. By the same. f. 92.

Additional 24298, ff. 2–180b.

Paper; 18th cent. Oblong quarto.

Motets for 4 voices (except no. 5, for 8 voices), with symphonies and accompaniments for strings, and generally also wind instruments, in score, by Giuseppe Valente. They each end with the "Gloria Patri."

1. "Domine, ad adjuvandum"; with horns, oboes, *etc.* f. 2.
2. "Dixit Dominus"; with the same instruments. f. 16.
3. "Laudate, Pueri"; with flutes also. f. 110.
4. "Lætatus sum." f. 140.
5. "Nisi Dominus"; with horns, *etc.* f. 156.

These numbers, with the Magnificat (above, p. 207), though in different keys, may have been intended originally to form Vespers of the Virgin.

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Additional 24300, ff. 2–96.

Paper; 18th cent. Oblong quarto. See also under Magnificat (above, p. 208).

MOTETS for several voices, with symphonies and accompaniments for instruments, in score, by Giuseppe Valente.

1. "Dixit Dominus"; for 5 voices, with oboes, horns, and strings, and a bass (? for organ). f. 2.
2. "Nisi Dominus"; for 4 voices, with strings, and a figured bass for organ. f. 42.
3. "Confitebor"; for 2 choirs of 4 voices each, with horns and strings, and a "Guida," or bass (? for organ). f. 62.

Additional 29380, f. 6b.

Paper; 18th cent. Narrow oblong duodecimo. See also under Madrigals.

"SOLOMON autem genuit Roboam"; for 3 voices, in score, by Josquin des Près.

Additional 29382–29385, *passim*.

Paper; 18th cent. Narrow oblong duodecimo. The MSS. also contain a secular Canon, sacred Choruses (above, p. 162), a Mass (p. 226), *etc.*, described elsewhere.

MOTETS for 2 voices (except where the contrary is stated), without accompaniment, in parts. In the hand of John Immyns. The four volumes contain respectively the canto, alto, tenor, and bass parts.

1. "Qvi sequitur me." "Orlando di Lassus." i, f. 16; iv, f. 14.
2. "Jesu noster dignissimus"; with basso continuo. "Aless. Grandi." i, f. 30b; ii, f. 26; iii, f. 28b.
3. "Trahe me post te"; with basso continuo. "Biasio Tomasi." i, f. 32; ii, f. 30; iv, f. 29b.
4. "Ecce, Dominus veniet" (à 5). "Ludovic Victoria." i, f. 36; ii, f. 37; iii, ff. 37b, 38; iv, f. 34b.
5. "In pace si dedero" (à 4). "[William] Blythman." i, f. 39; ii, f. 46b; iv, ff. 45b, 46.
6. "Hæc Dies quam fecit Dominus" (à 3); in score. "John Ensdale." i, f. 44b.
7. "Crucifixus." "Orlando di Lassus." ii, f. 18; iv, f. 24b.
8. "Benedictus qui venit." By the same. ii, f. 19; iv, f. 25b.
9. "Pleni sunt cœli." "Josquin de Prez." ii, f. 19b; iv, f. 26.
10. "Fontes et omnia"; with basso continuo. "Tarquinio Merula." ii, f. 27b; iii, f. 30; iv, f. 27.
11. "Tota pulchra es"; with basso continuo. "Gio. Baptista Cima." ii, iii, f. 32; iv, f. 31.
12. "Per illud ave." "Jno. Mouton." iii, f. 13b; iv, f. 12.

Additional 29482; 29483, ff. 49, 51.

Paper; 18th cent. Oblong quarto. The MSS. belonged to G. L. Benson of Salisbury, and (1864) to Joseph Warren. Vol. ii also contains a Magnificat (above, p. 208), a Requiem, a sacred Song, and a Stabat Mater, described elsewhere.

MOTETS by Giambattista Fenoglio. Mostly *autograph*. Two volumes. Nos. 1, 5–9 are for 4 voices, with symphonies and accom-

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paniments for strings, horns (in no. 5), trumpets (in no. 9), and a figured bass for organ, in score. Nos. 2–4 are for 8 voices, without accompaniment, in parts (cantus lateralis), and do not appear to be in the same hand as no. 1, though they are probably the composition of G. B. Fenoglio. All (except no. 4) end with the "Gloria Patri."

Vol. I. 1. "Si queris miracula." f. 1.
2. "Dixit Dominus." f. 5b.
3. "Laudate, pueri, Dominum." f. 9b.
4. "Salve, Regina." f. 13b.
5. "Dixit Dominus," in C. *Imperfect* at the end. f. 20.
6. "Letatus sum." f. 31.
7. "Confitebor." f. 42.
8. "Laudate Dominum, omnes populi." f. 49.
9. "Beatus vir qui timet Dominum." f. 50.

Vol. II. "Vixi jam, Jesu"; for 4 voices, with violoncello obbligato and figured bass for organ, in score. There are two settings of the first verse. ff. 49, 51.

Additional 31226, ff. 97b, 103.

Paper; 18th cent. Oblong quarto. The latter part of the MS. also contains a few Anthems (above, p. 85), Songs, *etc.*

MOTETS, in score.

1. "Jesum Nazaremus (*sc.* Nazarenum)"; for 3 voices. "Dr Tye." f. 97b.
2. "Levavi occulose (*sc.* oculos)"; with figured bass. "Wyllyam More." f. 103.

Additional 31394.

Paper; ff. 34. 18th cent. Oblong quarto. Belonged to James Wetenhall and W. Cole (see below).

A SERIES of three Nocturns, divided into three sections each, for 4 voices, by Orlando di Lasso [1565], probably scored by W. Cole, who owned the MS. in 1761 (see fly-leaf). They form the following nine Motets :—

1. "Parce mihi, Domine"; with second part, "Peccavi; quid faciam." ff. 2, 4.
2. "Tædet animam"; with second part, "Indica mihi"; and third part, "Numquid sicut dies hominis." ff. 6, 7b, 8b.
3. "Manus tuæ, Domine"; with second part, "Nonne sicut lac." ff. 10, 11.
4. "Responde mihi"; with second part, "Scribis enim contra me." ff. 12b, 13b.
5. "Homo natus de muliere"; with second part, "Et dignum ducis"; and third part, "Constituisti terminos." ff. 15b, 17, 18.
6. "Quis mihi hoc tribuat"; with second part, "Vocabis me." ff. 20, 21b.
7. "Spiritus meus attenuabitur"; with second part, "Libera me, Domine"; and third part, "Si sustinuero." ff. 23, 24, 26.
8. "Pelli meæ"; with second part, "Quare persequimini"; and third part, "Quod Redemptor." ff. 27b, 29, 30.
9. "Quare de vulva"; with second part, "Dimitte me ergo." ff. 32, 33b.

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Additional 31402.

Paper; ff. 122. 18th cent. Oblong quarto. Belonged successively to Dr. Thomas Bever (bookplate), C. B. Wollaston of the Inner Temple, and William Charlton Frampton (bookplate).

MOTETS for 5 and 8 voices, by Tommaso Lodovico da Vittoria, scored by William Walond from a copy (now at Christ Church, Oxford) of the work published by the composer in 1585. Nos. 1–13 are for 5 voices.

1. "Ascendens Christus"; in two parts. ff. 2, 4b.
2. "Dum complerentur dies"; in two parts. ff. 7, 10.
3. "Tantum e[r]go." f. 12b.
4. "Descendit angelus"; in two parts. ff. 14, 16.
5. "O lux et decus Dispanie (*sc.* Hispaniæ)." f. 17b.
6. "Gaude, Maria virgo." f. 20.
7. "Resplenduit facies ejus." f. 21b.
8. "Ecce, Dominus veniet"; with second part, "Ecce, apparebit." ff. 23b, 25b.
9. "Alma Redemptoris mater"; in two parts. ff. 28, 29b.
10. "Ave, Regina"; with second part, "Gaude, gloriosa." ff. 31, 32.
11. "Regina cœli"; with second part, "Resurrexit sicut dixit." ff. 33b, 35b.
12. "Salve, Regina," in two parts. ff. 36, 37b.
13. "Cum beatus Ignatius," in two parts. ff. 38b, 40.

The remaining numbers are for 2 choirs of 4 voices each, and are the same as those contained in Add. 31401 (see above, p. 315). The first lines are given in the Index.

Additional 31406, f. 18b.

Paper; 18th cent. Oblong duodecimo. See also under Madrigals.

"VIRI Galilei"; for 2 voices, in score, in the hand of John Immyns. Anonymous.

Additional 31407, ff. 9–47.

Paper; 18th cent. Oblong duodecimo. The MS. also contains a sacred Chorus (above, p. 162), a secular Duet, and some Madrigals, described elsewhere.

MOTETS, in score, in the hand of John Immyns. Nos. 1, 2 are for 4 voices; nos. 3–14 are described as "Novæ Aliquot . . . ad Duas Voces Cantiones . . . Authore Orlando di Lasso . . . Compositæ Correctæ et nunc primum in Lucem editæ Londini. Excudebat Thomas Este, 1598."

1. "Dies sanctificatus." "I. P. A. Prenestini" (from *Motecta Festorum*, Book I, 1563). f. 9.
2. "O quam gloriosum." Anonymous. f. 18.
3. "Beatus Vir qui in Sapientia." f. 29.
4. "Beatus homo qui invenit." f. 30b.
5. "Oculus non vidit." f. 32.
6. "Justus cor suum tradet." f. 38b.
7. "Exspectatio justorum." f. 35.
8. "Qui sequitur me." f. 36b.
9. "Justi tulerunt spolia." f. 38.
10. "Sancti mei." f. 39b.
11. "Qui vult venire post me." f. 41.
12. "Serve bonæ (*sc.* bone) et fidelis." f. 42b.
13. "Fulgebant Iusti." f. 44.
14. "Sicut Rosa inter spinas." f. 45b.

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Additional 31409, ff. 4–57 *passim*.

Paper; 18th cent. Oblong quarto. The MS. belonged to James Bartleman, the singer, and has the bookplate, with arms, of Edmund T. Warren Horne. It also contains a secular Canon and Madrigals.

"A COLLECTION of . . . Motetts for 5, 6 and 8 voices," scored by Edmund T. Warren Horne. Unless the contrary is stated, they are for 5 voices (solo and chorus). Nos. 1–3 and 5 have also a figured bass for organ.

1. "Tribulationes cordis mei." "Hercole Barnabei." f. 4.
2. "Qui diligit Mariam." "Abbate Steffani." f. 12.
3. "Victime Paschali" (à 8, without solos). "G. P. Colonna, 1686." f. 39.
4. "Audivi vocem de cœlo." "Edwardi Lupi." f. 45.
5. "Annunciate, gentes." "Giro [? = Giacomo] Carissimi." f. 46b.
6. "Cantantibus organis," described as "Antienne de S. Cecile" (à 6). "H. Dumont, 1657." f. 57.

Additional 31413, f. 72.

Paper; 18th cent. Oblong quarto. See also under Madrigals.

"O AMICA mea"; in two parts, for 5 voices, in score, by Thomas Morley, from "The Treatise" [*i.e. A Plain and Easie Introduction* . . . 1597].

Additional 31441, ff. 3–26b.

Paper; 18th cent. Oblong quarto. The MS. belonged to H. Sikes and to John Keeble (d. 1786), whose daughter, Mrs. Hamilton, presented it to Thomas Bever, LL.D., Fellow of All Souls, in 1787. It also contains a Canon (above, p. 123), sacred Madrigals (p. 205), *etc.*

MOTETS for 5 voices, in score, by G. P. L. Palestrina. Nos. 1–9 are from the *Offertoria* (1593); nos. 10, 11 from the *Motecta Festorum*.

1. "Ad Te levavi animam." f. 3.
2. "Deus, Tu Conversus." f. 5.
3. "Benedixisti, Domine." f. 7.
4. "Ave, Maria." f. 8b.
5. "Tui sunt Cœli." f. 10b.
6. "Elegerunt Apostoli." f. 12b.
7. "Exaltabo Te, Domine." f. 14b.
8. "Angelus Domini descendit." f. 16.
9. "Illumina oculos meos." f. 18.
10. "Tempus est ut revertar." f. 20b.
11. "Domine, secundum actum." f. 24b.

Additional 31442, *passim*.

Paper; 18th cent. Oblong octavo. The MS. belonged to [J—?] Horsfall in 1817. It also contains Madrigals.

FOUR volumes, in an Italian hand, containing respectively the canto, alto, tenor, and bass parts of the following 4-part Motets:—

1. "O salutaris hostia"; with second part, "Bella fremunt (*sc.* premunt) hostilia"; and third part, "Da robur, fer auxilium" (*sic*). Anonymous. i, ff. 63, 64, 64b; ii, iii, ff. 61b, 62, 63; iv, ff. 54, 54b, 55.

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2. "Magnum hæreditatis misterium." By Palestrina. i, f. 65b; ii, iii, f. 63b; iv, f. 55b.
3. "Salvator mundi." Anonymous. i, f. 66b; ii, iii, f. 64b; iv, f. 56b.
4. "Magi viderunt stellam." Anonymous. i, f. 68; ii, iii, f. 66; iv, f. 57b.

Additional 31471, ff. 3, 56, 86b, 113, 142.

Paper; 18th cent. Folio. See also under Masses (above, p. 227).

MOTETS, with a bass for organ, in score, by Vincentius Voglinus, *i.e.* Vincenzo Ugolini. Unless the contrary is stated, they are for 3 choirs of 4 voices each.

1. "Exultate, omnes, et congratulamini mihi." f. 3.
2. "Perfice gressus meos" (for 2 choirs of 4 voices each). f. 56.
3. "Beata es, Virgo Maria." f. 86b.
4. "Ave, Maria, gratia plena; Dominus tecum" (for 6 voices). f. 89b.
5. "Quæ est ista que (*sic*) processit." f. 113.
6. A composition apparently for 12 voices, in parts, made up of Canons. f. 142.

Additional 31477, *passim*.

Paper; 18th cent. Oblong folio. The MS. belonged to Thomas Bever, Fellow of All Souls College, Oxford (1777), Thomas Greatorex, Mrs. William Taylor, and Vincent Novello (1834). It also contains an Oratorio.

MOTETS for several voices, in score. Unless the contrary is stated, they are for 3 voices and are accompanied by basses (occasionally figured) for harpsichord or organ. In the hand of William Gostling, Minor Canon of Canterbury. At his death the MS. passed into the hands of Dr. Thomas Bever, who throughout the text of the first Motet altered "Mariam" into "Filium." Nos. 2–5 (à 2), by Campra, were published in Paris in 1710; their basses are figured throughout.

1. "Qui diligit Filium" (à 5). "Stefani." f. 3.
2. "Laudabit usque ad mortem." f. 9b.
3. "Diligam te, Domine." f. 11b.
4. "Tota Pulchra es." f. 18b.
5. "In Domino Gaudebo." f. 16.
6. "O quam suave." By Carissimi. f. 18b.
7. "Exultabunt justi." By the same. f. 21b.
8. "Quemadmodum desiderat" (à 2, with symphony and accompaniments for instruments). "Hercole Bernabei." f. 26b.
9. "Reginam nostram." "Stefani." f. 33.
10. "Qui pacem amatis." By the same. f. 37.
11. "Venite, exultemus." By the same. f. 41b.
12. "Cingite floribus." By the same. f. 46b.
13. "Pro Christo affligimur" (chorus). By the same. f. 53.
14. "Salve, Regina." "Carissimi." f. 54b.
15. "Confitebor tibi, Domine." By the same. f. 57.
16. "Anima nostra sustinet Dominum" (à 2). By the same. f. 63.
17. "O quam mirabilia" (à 2). By the same. f. 65.
18. "Ego sum pauper." "Or. Lasso." f. 68.

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Additional 31506, ff. 38b, 46, 135.

Paper; 18th cent. Oblong folio. See also under secular Songs.

SACRED compositions for solo voices and chorus, with accompaniments for strings and a figured bass for organ, *etc.*, in score.

1. "De profundis clamavi" (à 4). "Francesco Monarino." f. 38b.
2. "Omni tempore benedic Deum" (à 3). "Francesco Grassi, detto il Bassetto, 1687." f. 46.
3. "Exaltare super celos, Deus" (à 5, with trumpets, *etc.*). Anonymous. f. 135.

Additional 31519, ff. 21–38b.

Paper; 18th cent. Oblong octavo. Belonged to Dr. Henry Harrington of Bath, and (1816) to Dr. Essex. See also under Masses (above, p. 218).

"IN CONVERTENDO Dominus"; for solos and 3-part chorus, with 2 violins and a figured bass for organ, in score, by Giacomo Cesare Predieri.

Additional 31550, ff. 9–57b.

Paper; 18th cent. Oblong folio. See also under Magnificat (above, p. 208).

"CONFITEBOR," with "Gloria Patri"; for a treble voice and 4-part chorus, accompanied by oboes and strings, with a figured bass for organ, in score, by Antonio Caldara.

Additional 31554.

Paper; ff. 42. 18th cent. Oblong folio.

"RESPONSORI Per la Settimana Santa"; for 3 and 4 (and once for 2) voices, in score, by Pompeo Cannicciari, 1709. The contents are the same as those of Add. 14137, ff. 76b–158b (see below, p. 332). The folios are given in the Index to the present Catalogue.

Additional 31559, f. 74.

Paper; 18th cent. Large folio. See also under Anthems (above, p. 86).

"PROSE des Morts," *sc.* the Sequence "Dies Iræ," set for 10 voices, with accompaniments for instruments, in full score, by Jean Baptiste De Lully. Transcribed by J. Christopher Smith, the elder.

Additional 31610, ff. 69, 89, 106.

Paper; 18th cent. Oblong folio. See also under Masses (above, p. 227).

MOTETS, with figured bass for organ, in score.

1. "Dixit Dominus"; with "Gloria Patri" (for 3 voices). "[F.] Durante." *Autograph.* f. 69.
2. "Confirma hoc, Deus"; with "Alleluia" (offertory for 5 solo voices). "Nicolo Jommelli." Two copies. ff. 89, 106.

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Additional 31614, ff. 1–25.

Paper; 18th cent. Oblong quarto. See also under Masses (above, p. 228).

"CONFITEBOR tibi, Domine"; for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Giambattista Fenoglio. *Autograph.*

Additional 31615, ff. 1, 67, 97.

Paper; 18th cent. Oblong folio. The MS. belonged to Joseph Warren and to G. L. Benson, of Salisbury. It also contains a Miserere (above, p. 247) and a Mass (above, p. 239).

MOTETS in full score, by Giovanni Battista Fenoglio. *Autograph.* Unless the contrary is stated, they are for 4 voices, with symphonies and accompaniments for horns and strings, and a figured bass for the organ.

1. "Gloria in Excelsis." f. 1.
2. "Laudate Dominum, omnes gentes"; for 5 voices, with oboes, horns, *etc.* At the end is a "Gloria Patri." f. 67.
3. "Laudate, pueri, Dominum"; with a "Gloria Patri." f. 97.

Additional 31684, ff. 26–45b.

Paper; 18th cent. Oblong folio. The MS. also contains a sacred Song.

"CONFIRMA hoc, Deus": offertorium for 5 solo voices, followed by "Alleluia" for 4-part chorus, with a figured bass for organ, in score, by Nicolò Jommelli.

Additional 32169, ff. 136–142.

Paper; 18th cent. Oblong folio. Belonged to Baron Du Beine. See also under Oratorios (about 1726).

"EXALTATE Dominum"; for 4 voices, with a bass, in score and separate string parts, by [G. Andrea ?] Fioroni.

Additional 32392.

Paper; ff. 146. 18th cent. Oblong quarto.

MOTETS, with a bass for organ, in score.

1–27. "Responsorj a 4: voci. Per la Settimana Santa...[Giovanni?] Salvatore." For a list of the first lines see Add. 14137 (below, p. 332) and the Index. ff. 1–42b.

28. "Dies iræ"; for canto and alto voices, with strings, *etc.*, by Salvatore Pazzaglia, in the service of the Grand Duke of Tuscany. ff. 43–146.

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Additional 32436, ff. 1, 3, 20.

Paper; 18th cent. Folio. The MS. also contains sacred Cantatas (above, p. 134), a Motet (below, p. 368), *etc.*

SACRED Latin compositions, with a figured bass for organ, in score (except no. 2, which is in parts).

1. "Salve, Regina" (à 5). "Giov. Battista Rovetta." f. 1.
2. "Domine, ad adjuvandum" (à 4, with trumpets, strings, *etc.*). "[L. A.] Predieri." f. 3.
3. "Cum Inuocarem," with "Gloria Patri" (à 4, with strings, *etc.*). "Giuseppe M[a] Carcano." *Autograph.* f. 20.

Additional 33598.

Paper; ff. 188. 18th cent. Large folio.

NOTTURNI "a cinque concertati con strumenti" (flutes, oboes, horns, bassoons, strings and organ), in score, being the *Responsorij dei Morti*, by David Perez. Each nocturn is divided into three Responsorij, each of which is subdivided into several movements. The first lines of the nocturns are:—

1. "Credo quod Redemptor." f. 1.
2. "Memento mei, Deus." f. 62.
3. "Peccantem me quotidie." f. 118.

Egerton 2462 contains the principal solos in the above, with pianoforte accompaniment by Abbate Santini (see under sacred Songs, 19th cent.).

Additional 33952.

Paper; ff. 67. 18th cent. Folio.

"DIES iræ"; for 5 voices, with trumpets and strings, in parts, by Padre Francescantonio Vallotti.

Additional 34073, ff. 1-6b.

Paper; 18th cent. Oblong octavo. See also under Anthems (above, p. 97).

"DIXIT DOMINUS"; for 2 choirs of 4 voices each, with a figured bass for organ, in score. Anonymous.

Additional 34279, A.

Paper; ff. 20. 18th cent. Oblong folio.

Sacred Latin works by Italian composers.

1. "CREDO," for 8 voices, with accompaniment for horns, oboes, and strings, and a figured bass for organ, in score, followed by a separate soprano part. "Giovanni Bat[t]ista Zingoni." f. 1.
2. The principal treble part of a "Dixit Dominus" (à 4). "Gio. Battista Mazzaferrata." Sung by "Ma[ste]r [? afterwards Sir William] Parsons." For the other parts, see Add. 34279, B, f. 1 (above, p. 299). f. 18.

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Additional 34297.

Paper; ff. 22. 18th cent. Oblong folio.

"DIXIT DOMINUS"; for solo voices and 4-part chorus, with horns, oboes, and strings, and a figured bass for organ, in score, by [N.] Piccinni. *Autograph* (?).

Additional 34610, ff. 2–14b.

Paper; 18th cent. Quarto. See also under Anthems (above, p. 93).

THREE MOTETS for 2 voices, the first two with accompaniments for 2 violins and bassetto, and a figured bass, the third with figured bass only, in score, by Giacomo Battistini (op. 2).

1. "Cœli stellæ luminosæ." f. 2.
2. "Duræ spinæ, de terra perite." f. 7.
3. "O Maria, nomen gratum." f. 12.

Additional 14175, ff. 130–149b.

Paper; second half of 18th cent. Oblong quarto. See also under sacred Songs.

TWO SETTINGS of the "Salue, Regina"; for 4 voices, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Michele Gabellone.

1. In B minor. f. 130.
2. In C minor. f. 140.

Additional 34071, ff. 24b–39b *passim*.

Paper; second half of 18th cent. Oblong folio. The MS. belonged to Charles Hatchett and is copiously annotated by L. Dewar (1878–1879). It also contains a Catch, secular Trios, and Madrigals.

MOTETS, for 3 voices (unless the contrary is stated), in score.

1. "Tu es Petrus." "Christop^r Morales, 1543." f. 24b.
2. "Puer natus est nobis." By the same, "1543." f. 25.
3. "Alma redemptoris mater" (à 5). "Leritier, 1539." f. 25b.
4. Another setting (à 5). "Andreas de Silva," [1539]. f. 26b.
5. "Jerusalem, luge" (à 5). "Richafort," [1539]. f. 28b.
6. "Sancta Maria, succurre miseris." "Pe. Certon." f. 33b.
7. "Viderunt omnes termini terre." "Claudin [de Sermisy?], 1549." f. 34.
8. "Que est ista que progreditur" (à 4). "Loyset Pieton, 1539." f. 34b.
9. "Ecce enim, Deus adjuvat me." "Verdelotto, 1549." f. 35b.
10. "Dum complerentur dies" (à 5); with second part, "Facta autem hac voce." "Antonius Gardane, 1537." ff. 36, 36b.
11. "In illo tempore dixit Jesus.... Modicum" (à 4). "Jachet Berchem, 1539." f. 38.
12. "In die tribulationis." "Damianus a Goes, 1549." f. 39.
13. "Sancta Maria, mater Dei." "Gosse [Junckers, 1549]." f. 39b.

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Egerton 2566.

Paper; ff. 5. Late 18th cent. Folio.

"Heu mihi, Domine, quia peccavi"; for 5 voices, in score, by Fabricio Dentici.

Additional 14137, ff. 36–158b.

Paper; late 18th cent. Oblong folio. The MS. also contains a Miserere (above, p. 247), a sacred Song, and a Te Deum.

Motets, with figured basses for organ, in score, by Nicolò Jommelli. Nos. 3–29, in the hand of Giuseppe Sigismondo, are described as "Responsorij per la Settimana Santa a 4° Voci Per la Capella Romana In S. Pie[t]ro in Vaticano," each day being divided into 3 nocturns of 3 responses each.

1. "Laudate, pueri, Dominum"; written "à otto parti e quattro Canti di Concerto," for St. Peter's, at Rome, in 1752. f. 36.
2. "Confirma hoc, Deus": offertorium for 5 solo voices, 1752. f. 64.
3. "In Monte Oliveti oravit." f. 76b.
4. "Tristis est anima mea." f. 78.
5. "Ecce, vidimus eum." f. 80b.
6. "Amicus meus osculi me tradidit signo." f. 84b.
7. "Judas mercator." f. 87.
8. "Unus ex discipulis." f. 89.
9. "Eram quasi agnus." f. 91b.
10. "Una hora non potuistis vigilare." f. 94b.
11. "Seniores populi." f. 97.
12. "Omnes amici mei." f. 101.
13. "Velum templi scissum est." f. 103.
14. "Vinea mea electa." f. 105.
15. "Tanquam ad latronem existis." f. 107b.
16. "Tenebræ factæ sunt." f. 110.
17. "Animam meam dilectam tradidi." f. 112.
18. "Tradiderunt me." f. 117.
19. "Jesum tradidit." f. 119.
20. "Caligaverunt oculi mei." f. 121.
21. "Sicut ovis ad occisionem." f. 123.
22. "Jerusalem, luge." f. 125.
23. "Plange quasi virgo." f. 127.
24. "Recessit Pastor." f. 129b.
25. "O vos omnes qui transitis." f. 132.
26. "Ecce, quomodo moritur justus." f. 134b.
27. "Astiterunt Reges." f. 137.
28. "Extimatus sum cum descendentibus." f. 138b.
29. "Sepulto Domino." f. 140b.
30. "Christus factus est," intended, with its continuations, for Wednesday, Thursday and Friday in Holy Week, and sung immediately before the Miserere. f. 143.
31, 32. "Hosanna Filio David": antiphon for Palm Sunday, followed by the graduale, "In Monte Oliveti oravit"; for 4 voices (solo and chorus). ff. 157, 157b.

Additional 14141, ff. 1–144b.

Paper; late 18th cent. Oblong quarto. The MS. also contains two settings of the Miserere (above, p. 248).

Motets, in score, by Nicolò Jommelli. Unless the contrary is stated, they all have a figured bass for the organ. Nos. 3-5 are described as "Graduali e Sequentia per le 3 Feste di Pentecoste," and consist of a verse, or solo, for a treble or alto voice, followed by Alleluias (for 4 voices), and ending with the sequence, "Veni, Sancte Spiritus," for 3 solo voices and chorus.

1. "Laudate, pueri, Dominum": psalm for 2 large and small choirs of 4 female voices each, with strings, *etc.*, composed for the Venice Conversa-

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toire in 1746. In the hand of G. Sigismondo. f. 1.
2. "Victimæ Paschali": sequence for 6 voices, composed for St. Peter's at Rome, in 1752. f. 87.
3. "Emitte Spiritum tuum." f. 102.
4. "Loquebantur variis linguis." f. 107b.
5. "Spiritus Sanctus docebit vos." f. 108.
6, 7. Graduale, "Oculi omnium in te," and sequence, "Lauda, Sion," for 4 voices; written for the Feast of Corpus Domini, 1751. ff. 109b, 111.
8. "Urbs Jerusalem": hymn for the Dedication of a Church; written for solo voices and 4-part chorus. f. 120b.
9. Graduale for the Nativity of the Virgin, divided into 3 versets, "Benedicta et Venerabilis es," for a treble voice; "Virgo Dei Genetrix," for an alto; and "Felix es, sacra virgo," for 3 voices; each of them with accompaniments for strings, *etc.* Written for St. Peter's, at Rome, in 1752. In the hand of G. Sigismondo. f. 124.

Additional 14143.

Paper; ff. 55. Late 18th cent. Large oblong quarto.

"DIXIT Dominus Domino meo"; for 2 choirs of 4 voices each, with symphonies and accompaniments for strings and a figured bass for the organ, in score; composed by Nicolò Jommelli, in 1751, for St. Peter's, at Rome.

Additional 14149, ff. 53, 72–105b.

Paper; late 18th cent. Oblong quarto. The MS. also contains Masses (above, p. 229) in the same hand, and one written in the 19th cent. (p. 288).

MOTETS for 5 voices, in score, by Pier Luigi Palestrina, taken from the *Offertoria totius anni*, 1593. Most of them have a figured bass.

1. "Exaltabo te, Domine" (Ash Wednesday). f. 53.
2. "Deus, tu conversus." f. 72b.
3. "Benedixisti, Domine." f. 75.
4. "Jubilate Deo." f. 77.
5. "Bonum est confiteri." f. 79.
6. "Perfice gressus meos." f. 81.
7. "Benedictus es, Domine." f. 83.
8. "Confitebor tibi, Domine." f. 85.
9. "Benedicite, gentes, Dominum." f. 87.
10. "Sicut in holocaustis." f. 89.
11. "Populum humilem." f. 91.
12. "Immittit angelus Domini." f. 93.
13. "Oravi ad Dominum." f. 95b.
14. "Si ambulavero." f. 97b.
15. "Super flumina Babilonis." f. 99b.
16. "Vir erat in terra Hus (*sc.* Uz)." f. 101b.
17. "De profundis." f. 103b.

Additional 14158, ff. 44–104.

Paper; late 18th cent. Oblong quarto. See also under sacred Songs.

"DIXIT Dominus"; for 5 voices, with symphonies and accompaniments for horns, oboes, strings, and organ, in score, by Francesco de Majo.

Additional 14161, ff. 36, 44.

Paper; late 18th cent. Oblong quarto. See also under Magnificat (above, p. 209).

"LÆTATUS sum," immediately followed by "Beatus vir qui timet Dominum," for 4 voices, in score, by Nicolò Fago. Apparently in the hand of Abbate F. Santini.

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Additional 14162, ff. 47–140b *passim*.

Paper; late 18th cent. Oblong quarto. The MS. also contains another Motet (above, p. 322), a secular Cantata (1768), a fragment of an Opera (1752), some sacred Songs (late 18th cent.), and Vespers (1809).

MOTETS for several voices, with instrumental symphonies and accompaniments, in score, by Domenico Auletta. *Autograph*. The first three are for 5 voices, with strings and organ; the last is for 4 voices, with oboes, trumpets, strings, and organ.

1–3. "Salve, Regina." Three settings, one in F, and two in D. ff. 47, 67, 101.
4. "Dixit Dominus." f. 118.

Additional 14192, f. 55.

Paper; late 18th cent. Oblong quarto. See also under sacred Songs (18th cent).

"ET IN sæcula sæculorum"; for two choirs of 4 voices each, with a bass for the organ, in score, by Giacomo Insanguine [detto Monopoli]. *Autograph* (?).

Additional 14200, *passim*.

Paper; late 18th cent. Quarto. The MS. also contains Passion Music and sacred Songs.

SEPARATE parts of Motets, *etc.* Anonymous.

1. Treble chorus and solo part of a motet ". . . . Mandavit in æternum." ff. 12, 29.
2. "In Armonico concentu" (2 canto and 2 alto, tenor and bass parts). f. 31.
3. "Laudes cœlo nunc canendo" (2nd canto, alto, tenor and bass parts). f. 90.
4. String parts and figured bass of a 4-part motet, without name. f. 94.

Additional 14401.

Paper; ff. 61. Late 18th cent. Oblong folio. Presented by Vincent Novello, in 1843.

"DIXIT Dominus," in A; for 6 voices, with symphonies and accompaniments for trumpets and strings, and a figured bass for organ, in score, composed by Padre [Diogenis] Bigaglia, 1690.

Additional 24287.

Paper; ff. 82. Late 18th cent. Oblong quarto. Belonged to Ludwig Gaulter of London, in 1845, and afterwards to Dr. Henry Gauntlett.

"BEATUS vir"; for solo voices and 5-part chorus, with oboes, horns, and strings, and a figured bass for organ, in score, by Nicolò Piccinni. In a German hand.

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Additional 24291, ff. 68, 98b.

Paper; late 18th cent. Oblong Octavo.

TWO SETTINGS of the Motet "Christus factus est pro nobis obediens," sung in the Sistine Chapel immediately after the "Miserere" (see above, p. 248). They both have pianoforte accompaniments, in score.

1. For 5 voices, apparently by "Pietro Guglielmi." f. 68.
2. For 4 voices, apparently by "G. Costanzi." f. 98b.

Additional 24299.

Paper; ff. 75. Late 18th cent. Oblong quarto. Belonged to Dr. Henry Gauntlett.

"CUM invocarem," with "Gloria Patri"; for solo voices and 4-part chorus, with symphonies and accompaniments for horns, oboes, and strings, and a figured bass for organ, in score, by Giuseppe Valenti, "Maestro di Capella Napolitano."

Additional 29509.

Paper; ff. 112. Late 18th cent. Quarto. Belonged to M. Dugrosprez, of Compiègne.

FIVE "Motets a grand chœurs" (of 4 or 5 voices), with symphonies and accompaniments for instruments (generally flutes, bassoons, and strings), in score, by Mondonville.

1. "Venite, exultemus"; with oboes, *etc.* f. 8.
2. "Jubilate Deo, omnis terra." f. 24.
3. "Nisi Dominus." f. 42.
4. "Cœli enarrant." f. 64.
5. "De profundis." f. 89.

Additional 31395, f. 1.

Paper; late 18th cent. Oblong folio. See also under Masses (above, p. 226).

GRADUALE for 4 voices, in score, beg. "Domine, convertere." By Orlando di Lasso.

Additional 31399, ff. 1–35b, 39–94b.

Paper; late 18th cent. Oblong quarto. The MS. also contains an Anthem (above, p. 90), a Cantata (p. 133), and some Madrigals.

MOTETS, in score. Nos. 1–27 are by Palestrina, nos. 1–9 being taken from the *Offertoria* (1593), nos. 10 and 11 from the *Motettorum liber V* (1584), and the remainder from the *Motecta Festorum* (1590), of which they form the first sixteen. Nos. 1–11 are for 5 voices, the bass part being figured.

1. "Ad Te levavi Animam." f. 1b.
2. "Deus, Tu conversus." f. 4b.
3. "Benedixisti, Domine." f. 7.
4. "Ave, Maria." f. 10.

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5. "Tui sunt cœli." f. 13.
6. "Elegerunt Apostoli." f. 16.
7. "Exaltabo te, Domine." f. 19.
8. "Angelus Domini descendit." f. 21b.
9. "Illumina oculos meos." f. 24b.
10. "Tempus est ut revertar." f. 27b.
11. "Domine, secundum actum meum." f. 33.

Nos. 12–27 are for 4 voices; the words have been omitted.

12. "Dies sanctificatus." f. 39.
13. "Lapidabant Stephanum." f. 41.
14. "Valde honorandus." f. 44.
15. "Magnum hæreditatis mysterium." f. 46b.
16. "Tribus miraculis." f. 49b.
17. "Hodie beata virgo." f. 53b.
18. "Ave, Maria." f. 56b.
19. "Jesus junxit se discipulis." f. 58b.
20. "O Rex gloriæ." f. 62.
21. "Loquebantur variis linguis." f. 64b.
22. "Benedicta sit Sancta Trinitas." f. 67.
23. "Lauda, Sion." f. 69b.
24. "Fuit homo missus a Deo." f. 71b.
25. "Tu es pastor." f. 74.
26. "Magnus sanctus Paulus." f. 76.
27. "Surge, propera." f. 78b.

Nos. 28–30 are for 3 voices, with a figured bass; the words of the last two have been omitted.

28. "Anima mea liquefacta est." By M. Marini. f. 81b.
29. "Plagæ tuæ." By Felice Sances. f. 84b.
30. "O Domine, guttæ." By the same. f. 90b.

Additional 31476, ff. 1–47.

Paper; late 18th cent., *etc.* Quarto. The MS. also contains a Mass (above, p. 217).

Motets by Italian composers. Nos. 1–3 are for 3 voices, with basso continuo, in score.

1. "Surgamus." "Charissimi." f. 1.
2. "Salve, Regina." By the same (?). f. 4b.
3. "Qui pacem amatis." "Abbate Steffani." In the hand of Samuel Wesley. Recitatives and arias are interspersed among the choruses in this composition, which is evidently taken from the *XII Mottetta*, referred to by Hawkins and others. f. 9.
4. "Laudate, pueri, Dominum"; for 4 choirs of 4 voices each, with double bass and basso continuo (the latter in triplicate), in score. "Innocentio Fede." Apparently early 18th cent. ff. 26–47.

Additional 31482.

Paper; ff. 89. Late 18th cent. Quarto. Belonged in 1817 to R. J. S. Stevens, under whose conductorship the first two articles were performed at the Charterhouse in 1819, 1820.

Psalms cxii, cxvii, cxxii, and cxiii, set for solo voices and chorus, with symphonies and accompaniments for strings and a figured bass for organ, in score, by [G. P.] Colonna. Apparently transcribed by [William] Savage. The chorus in nos. 2, 3 is for 5 voices. Each of the psalms ends with the "Gloria Patri."

1. "Beatus vir qui timet Dominum." f. 1.
2. "Laudate Dominum, omnes gentes." f. 29.
3. "Lætatus sum." f. 45.
4. "Laudate, pueri, Dominum." f. 71.

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Additional 31483.

Paper; ff. 52. Late 18th cent. Quarto. Belonged to Joseph Warren.

"DIXIT Dominus," with "Gloria Patri"; for solo voices and 5-part chorus, with symphonies and accompaniments for strings, in score, by G. Paolo Colonna.

Additional 31806, ff. 73, 85.

Paper; late 18th cent. Oblong folio. See also under Catches (1774).

MOTETS, in score.

1. "O Salutaris Hostia" (à 4). "Dr. Arne." f. 73.
2. "Laudate Deum, omnes gentes" (à 3). Anonymous. f. 85.

Additional 31811, f. 18.

Paper; late 18th cent. Oblong folio. See also under Catches.

"EXALTABO te, Domine"; for 5 voices, in score, by G. P. A. Palestrina, 1580. In the hand of — Foulis.

Additional 31819, ff. 53b, 58, 60.

Paper; late 18th cent. Oblong folio. See also under Hymns (above, p. 187).

LATIN hymns harmonized by R. J. S. Stevens, in whose hand they are written. In score.

1. "Adeste, fideles"; for 5 voices, with figured bass. f. 53.
2. "O Sanctissima, O Piissima"; for 5 voices, with accompaniments for flutes, horns and strings, and a duplicate vocal score. ff. 58, 60.

Additional 32152, ff. 59–61.

Paper; late 18th cent. Oblong folio. See also under Litanies (above, p. 203).

"SALVE, Regina"; for 4 voices, in score, without accompaniment, by J. Amadeus Naumann. *Autograph.*

Additional 32393, ff. 68, 86.

Paper; late 18th cent. Oblong folio. From the library of Otto Jahn. The MS. also contains a Litany (above, p. 202), and a Mass (p. 229).

MOTETS for several voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Padre Giovanni Battista Martini.

1. "Kyrie," in G; for 2 choirs of 4 voices each. "1743." f. 68.
2. "Dixit Dominus," with "Gloria Patri"; for 5 voices. "1768." f. 86.

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Additional 32398, ff. 13, 26.

Paper; late 18th cent. Octavo. The MS. also contains a Mass (above, p. 231).

GRADUALE and Offertorium for the Sunday after Epiphany, with a figured bass for organ, in parts, by Valentino Fioravanti.

1. "Omnes de Saba venient" (à 3, with 4-part chorus). f. 13.
2. "Reges Tharsis" (à 2); with duplicate basso parts, apparently for a double-bass. f. 26.

Additional 32400.

Paper; ff. 141. Late 18th cent. Oblong folio. Bookplate of Otto Jahn.

"DIXIT Dominus," with "Gloria Patri"; for 5 voices, with symphonies and accompaniments for oboes, horns, and strings, in score, by Giacomo Tritto.

Egerton 2471.

Paper; ff. 15. 18th–19th cent. Oblong quarto. Presented [? by the Abbate F. Santini] to Rev. Edward Goddard.

"TEDET animam meam vite mee: Lezione 2da di Giobbe"; for 3 voices with symphonies and accompaniments for strings, in score, by Ambrogio Minoja.

Additional 14144, ff. 19–48b.

Paper; 18th–19th cent. Folio. The MS. also contains a sacred Duet (above, p. 175), and a sacred Song.

"LAUDA, Jerusalem"; for solo voices and 4-part chorus, with a figured bass for organ, in score, by Zingarelli. *Autograph* (?).

Additional 14189, ff. 29–122 *passim*.

Paper; 18th–19th cent. Oblong quarto. See also under Masses (above, p. 230).

MOTETS, in score. Unless the contrary is stated, they are for 4 voices and have a figured bass. They appear, with the exception of the last, to be in the same hand as the Miserere (above, p. 249) at the beginning of the volume.

1. "Lætatus sum in his quæ dicta sunt," with "Gloria Patri"; for 5 voices. "Zingarelli." f. 29.
2. "Heu mihi, quia incolatus meus"; without figured bass. By the same. f. 39.
3. Another setting of the same for 5 voices, without figured bass. By the same. f. 39b.
4. "Dixit Dominus," with "Gloria Patri." By the same. f. 43.
5. "Laudate, pueri, Dominum," with "Gloria Patri." By the same. f. 54b.
6. "Credo"; for 4 voices, with accompaniments for strings and a figured bass for the organ, in score. "Gio. Carlo Mª Clari." f. 95.

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Additional 31397, ff. 3–34.

Paper; 18th–19th cent. Oblong quarto. See also under Madrigals (above, p. 205).

MOTETS for 5 voices, in score, by Palestrina. Nos. 1–9 are from the *Offertoria*, 1593; nos. 10, 11, from *Motettorum liber V*, 1584.

1. "Ad Te levavi Animam." f. 3.
2. "Deus, Tu conversus." f. 6.
3. "Benedixisti, Domine." f. 8b.
4. "Ave, Maria, gratia plena." f. 11.
5. "Tui sunt cœli." f. 13b.
6. "Elegerunt Apostoli." f. 16b.
7. "Exaltabo Te, Domine." f. 19.
8. "Angelus Domini Descendit." f. 21b.
9. "Illumina Oculos meos." f. 24.
10. "Tempus est ut revertar"; with second part, "Nisi ego abiero." ff. 26b, 29.
11. "Domine, secundum actum meum." f. 31b.

Additional 31752.

Paper; ff. 64. 18th–19th cent. Oblong folio.

"SALVE, Regina"; for solo voices and 4-part chorus, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for organ, in score, composed by Pietro Persichini for the use of Cavaliere — Ottilij.

Additional 31761, ff. 1, 5, 15.

Paper; 18th–19th cent. Oblong octavo. The MS. also contains part of a Mass (above, p. 230).

MOTETS for several voices, with instrumental symphonies and accompaniments, in score, by Giovanni Simone Mayr. *Autograph.* Nos. 2, 3 have accompaniments for flutes, oboes, clarinets, bassoons, horns, and strings, in score, with a separate part at the end for trombones.

1. "O Salutaris hostia"; for 4 sopranos, with horns, trumpets, trombones, ophicleide, and organ. f. 1.
2. "Salve, Regina"; for bass solo and 3-part chorus. f. 5.
3. "Sancta Maria, succurre miseris"; for alto, 2 tenors, and 2 basses. f. 15.

Additional 31762, ff. 1–44.

Paper; 18th–19th cent. Oblong folio. The MS. also contains a Miserere (above, p. 249).

RESPONSORIA for Thursday, Friday, and Saturday in Holy Week, by Pasquale Antonio Basilij. Each day has three Nocturns, for each of which there are Responsoria, divided into three movements, of which the first two are for 4 voices and the last for 3 or 4 solo voices.

1. "In Monte Oliveti." f. 1b.
2. "Tristis est ánima mea." f. 3.
3. "Ecce, vidimus eum." f. 4b.
4. "Amicus meus osculi me tradidit signo." f. 6.
5. "Judas mercator pessimus." f. 7b.
6. "Unus ex discipulis meis." f. 8b.
7. "Eram quasi Agnus innocens." f. 10.
8. "Una ora non potuistis vigilare." f. 11b.

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9. "Seniores populi consilium fecerunt." f. 13.
10. "Omnes amici mei derelinquerunt (*sic*) me." f. 14.
11. "Velum templi scissum est." f. 15b.
12. "Vinea mea." f. 17.
13. "Tanquam ad latronem existis." f. 19b.
14. "Tenebre (*sic*) factæ sunt." f. 20.
15. "Animam meam dilectam tradidi." f. 22.
16. "Tradiderunt me." f. 24.
17. "Jesum tradidit Impius." f. 25b.
18. "Caligaverunt oculi mei." f. 27.
19. "Sicut ovis ad occisionem." f. 28.
20. "Jerusalem, surge." f. 29.
21. "Plange quasi virgo." f. 30.
22. "Recessit Pastor noster." f. 31.
23. "O vos omnes qui transitis." f. 32b.
24. "Ecce, quomodo moritur Justus." f. 33b.
25. "Astiterunt Reges." f. 35.
26. "Estimatus sum cum descendentibus in lacum." f. 36.
27. "Sepulto Domino." f. 37.
28. "Benedictus Dominus Deus Israel." f. 38b.
29. "Christus factus est pro nobis obediens." f. 42b.

Additional 31899.

Paper; ff. 9. 18th–19th cent. Oblong folio.

"Cum sancto spiritu in gloria Dei Patris. Amen"; for 4 voices, with accompaniments for oboes, horns, and strings, in score, by — Buonarie. Possibly part of a Mass in G.

Additional 32237, f. 68.

Paper; 18th–19th cent. Oblong folio. See also under Operas (about 1797–1828).

Fragment, apparently of a Motet with instrumental accompaniment, containing the words . . . "in corde nostro tu inspira." In the hand, and apparently the composition, of J. N. Hummel.

Additional 32429, ff. 9–101 *passim*.

Paper; 18th–19th cent. Oblong duodecimo. The MS. also contains sacred Choruses (above, p. 165), settings of the Miserere (p. 250), a Te Deum, *etc.*

Motets, in parts, written in Italy, most of them by anonymous composers. Unless the contrary is stated, only the bass part is given. Most of them end with the "Gloria Patri."

1. End of a "Benedictus" (1st tenor). f. 9.
2. "Laudate, pueri"; in F (1st and 2nd tenor). Described as "della Rossa." ff. 9, 11.
3. "Gloria Patri"; in F. f. 14.
4. "Laudate, pueri"; in F (bass and 1st tenor). ff. 14b, 40.
5. "Pange, lingua" (contralto, 2 tenors, and bass). Described as "della Volata." ff. 16b, 52, 54, 56.
6. "Lauda, Jerusalem" (2nd tenor and bass). ff. 21b, 37b.
7. "Benedictus"; in G. f. 27.
8. Another; in E♭ (soprano, 2 tenors, bass). ff. 34b, 40b, 43, 47b.
9. Beginning of a "Virgo predicanda"; for 4 voices, in score. f. 42b.
10. "Pater de Cœlis" (soprano, contralto, tenor, bass). ff. 49–51.
11. "Letatus sum in [h]is que dicta sunt michi" (2 tenors). At the beginning are the initials R. B., but whether those of composer or singer does not appear. ff. 73, 75.
12. "Exultet orbis"; apparently by Giuseppe Pai (see f. 103b). f. 76.

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Nos. 13–15 are described as "Salmi da cantarsi il Giorno di S. Tom[mas]o."

13. "Credidi propter quod locutus sum." f. 78.
14. "In convertendo." f. 80b.
15. "Domine, probasti me." f. 82.
16–19. "Litanie del Ghida (*sic*)," beginning "Mater cristi, mater divine gratie." Four settings, two of which are apparently by Giuseppe Pai (see f. 103b). ff. 86b, 87, 88, 88b.
20. "Laudate, pueri"; in B♭. f. 89.
21. "Tantum ergo." f. 90b.
22. "Jesu, Redemptor omnium." Duplicate parts. ff. 95, 96.
23. "Laudate, pueri"; in D. f. 97.
24. ["Mater christi, mater divinæ gratiæ"] (*cf.* nos. 16–19). f. 101.

The names "della Rossa," "della Volata," *etc.*, are suggestive of the collections of Motets which appeared in the first half of the 16th century.

Additional 32432, ff. 28–43, 63.

Paper; 18th–19th cent. Oblong folio. See also under Stabat Mater.

Sacred Latin compositions, in score. Nos. 1–7 are "Inni e Benedizioni," with a figured bass for organ, by Padre [G. B.] Martini, "M. di Cap[pella] a Bologna." They are in a German hand, and for 3 voices, unless the contrary is stated.

1. "O quam suavis est, Domine." f. 28b.
2. "O salutaris Hostia." f. 30b.
3. "Ave, verum." f. 34.
4. "Benedicat nos Deus." f. 37b.
5. "O Sacrum convivium" (2 voices). f. 38b.
6, 7. "Adoramus te" (2 and 3 voices). ff. 39b, 41b.
8. "Salve, Regina" (for 4 voices, with symphonies and accompaniments for horns, oboes, bassoons, and strings). "Francesco Seydelman." f. 63.

Egerton 2450, ff. 1–40, 124–150b.

Paper; early 19th cent. Oblong octavo. The MS. also contains a sacred Cantata (above, p. 135), Lamentations (p. 199), and settings of the Miserere (p. 250).

Collection of Motets, in score, which belonged to the Rev. Edward Goddard. They are, with one exception, unaccompanied, and (unless the contrary is stated) for 4 voices. Nos. 1–11 are "Antifone e Responsori à 4 e à 5 voci....di Tomaso Baij." The "Lamentazione" at f. 40b, which, as well as the above, is here said to be by the same composer, is attributed in Add. 24291, f. 1, to Gregorio Allegri. If that assumption be correct, it is possible therefore that the Antiphons, *etc.*, may also be the latter's composition.

1. "Serve bone et fidelis." f. 1b.
2. "Virgo gloriosa." f. 5.
3. "Salva nos, Do[mine]." f. 9.
4. "Tridua nos (*sc.* Triduanas) a Domino [poposci inducias]." f. 11b.
5. "Cum jucunditate Nativitatem beate Marie." f. 15.
6. "Beatus Laurentius." f. 18b.
7. "Domine, quando veneris." f. 22.
8. "Mulier que erat in civitate" (à 5). f. 26.
9. "Juste (*sic*) est Joannes" (à 5). f. 31.
10. "Christe, eleison." f. 35b.
11. "[P]eccante[m] me quotidie" (à 5). f. 37b.
12. "Christus factus est pro nobis obediens" (à 5). "Allesandro Melani." f. 124.

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13. "Dies illa"; for 2 choirs of 8 voices each, with organ accompaniments. "Ottavio Pitoni." f. 126.

14. "Mottetto per L'Elevazione," beg. "Adoramus te, Christe." "Claudio Cascioliñi." f. 147.

Egerton 2565, ff. 32–55b.

Paper; early 19th cent. Oblong folio. The MS. appears to have belonged to Dr. [George French] Flowers (see ff. 1, 22). It also contains Pianoforte Duets and Solos.

"CONFITEBOR"; for 4 solo voices and 4-part chorus, with a figured bass for organ, in score, by Giovanni Battista Casali.

Additional 14108, ff. 107–200.

Paper; early 19th cent. Oblong quarto. The MS. also contains Lamentations (above, p. 199), a Litany (p. 202) and a Requiem (described below).

MOTETS for 4 voices, with accompaniments for strings, in score, by Francesco Durante. Nos. 2 and 4 have also a figured bass for organ. They all end with the "Gloria Patri."

1. "Beatus vir qui timet Dominum." f. 107.
2. "Dixit Dominus," in D; with additional accompaniments for trumpets. f. 130.
3. "Confitebor," in D. f. 163.
4. "Lætatus sum," written "à stile breve." f. 188.

Additional 14109, ff. 1–97.

Paper; early 19th cent. Oblong quarto. The MS. also contains a Mass (above, p. 231) and a sacred Song.

MOTETS for 4 and (in the case of no. 3) 5 voices, with symphonies and accompaniments for strings and a bass for organ, in score, by the same.

1. "Beatus vir qui timet Dominum." f. 1.
2. "Credo." f. 29.
3. "O gloriosa Domino (*sc.* Domina)." f. 56.

Additional 14112, ff. 1, 9.

Paper; early 19th cent. Oblong quarto. See also under sacred Songs (18th cent.).

Two Compositions, with a figured bass for the organ, in score, by Leonardo Leo. In the hand of Giuseppe Sigismondo.

1. "Misereris omnium, Domine" (for 4 voices): introit for Ash-Wednesday, written for the Royal Chapel at Naples, 1744. f. 1.
2. "Heu! nos miseros dolentes" (for 2 choirs of 5 and 4 voices). f. 9.

Additional 14139, ff. 132–153b.

Paper; early 19th cent. Oblong quarto. See also under Miserere (above, p. 250).

"CREDIDI": psalm for 4 voices, with a figured bass for the organ, composed by Nicolò Jommelli, for St. Peter's at Rome, in 1751.

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Additional 14140, ff. 36, 65.

Paper; early 19th cent. Oblong quarto. The MS. also contains some sacred Songs and a Te Deum.

MOTETS, with a figured bass for organ, in score, by the same.

1. "Beatus vir qui timet Dominum," for 4 voices. Written for St. Peter's at Rome, in 1750. f. 36.
2. "Confitebor tibi, Domine"; for 3 voices, with a chorus for 2 choirs of 4 voices each. f. 65.

Additional 14142, *passim*.

Paper; early 19th cent. Oblong quarto. The MS. also contains a Magnificat (above, p. 209).

SACRED Latin Compositions, in score, by the same. Unless the contrary is stated, they are written for solo voices and 4-part chorus, with symphonies and accompaniments for strings and a figured bass for the organ. Nos. 1, 2, 5, 6 are in the hand of G. Sigismondo; nos. 3, 4 in that of the Abbate Fortunato Santini.

1. "Graduale," beg. "Locus iste a Deo factus est"; for 5 voices, without strings. Written for St. Peter's at Rome, in 1752. f. 1.
2. "Discerne causam meam." Written for the same church. f. 20.
3, 4. "Graduale," beg. "Alleluia. Emitte Spiritum" (see Add. 14141, f. 101), and Offertorium, beg. "Confirma hoc, Deus" (for 5 voices). Both without strings. ff. 38, 45b.
5. Psalm, "Beatus vir qui timet"; 1751. f. 88.
6. "Responsorio," beg. "Regnum mundi"; for St. Peter's, 1752. f. 152.

Additional 14161, ff. 116, 167.

Paper; early 19th cent. Oblong quarto. See also under Magnificat (above, p. 209).

MOTETS, in score, by Nicolò Fago, "detto il Tarentino." In the hand of Abbate F. Santini.

1. "Credidi"; for 2 choirs of 5 and 4 voices, with strings and figured bass for organ. f. 116.
2. "Credo"; for 2 choirs of 4 voices each, with oboes, trumpets, horns, strings, and organ. f. 167.

Additional 14166, ff. 1, 25, 68b.

Paper; early 19th cent. Oblong quarto. The MS. also contains a Mass (above, p. 232), secular Songs (18th cent.), *etc.*, described elsewhere.

SACRED Latin compositions, in score, by Alessandro Scarlatti. Nos. 2, 3 are in the hand of G. Sigismondo.

1. "Memento, Domine, David," with "Gloria Patri" (4 voices). f. 1.
2. "Tu es Petrus": antiphon (8 voices, with figured bass). f. 25.
3. "Lætatus sum"; described as "modulatio sexti toni. Tres cogitationes unaque Armonia." f. 68b.

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Additional 14177, f. 52.

Paper; early 19th cent. Oblong quarto. See also under Masses (above, p. 232).

"AD Dominum cum tribularer"; for 4 voices, in score, by Antonio Lotti.

Additional 14198, ff. 1–20.

Paper; early 19th cent. Oblong folio. The MS. also contains a Mass (above, p. 225).

"LAUDATE, pueri, Dominum"; for 2 choirs of 4 voices each, with symphony and accompaniments for oboes and strings, in score. Anonymous. Probably Italian.

Additional 31818, *passim*.

Paper; early 19th cent. Oblong folio. See also under Anthems (above, p. 95).

MOTETS, or portions of Motets, in score.

1. "Exultate Deo" (for 5 voices). "Palestrina." From Dr. Philip Hayes's MS. f. 1b.
2. "Rogate quæ ad pacem sunt" (3 voices). "Thomæ Ludovici de Victoria." f. 5.
3. "Audivi vocem" (6 voices). "Edward Lupi" [1605]. Two copies. f. 6.

Nos. 4–6, with figured bass, are by Steffani.

4. "Diligam Te, Domine" (2 voices, with solo). f. 28.
5. "Reginam nostram formosissimam" (3 voices, with solo). f. 31b.
6. "Pro Christo affligimur" (3 voices). f. 38b.
7. "Domine, ad adjuvandum Me" (3 or 4 voices—of which the 4th is added at the end—with solo). "Pergolesi." f. 74.

Additional 31822, ff. 1–3.

Paper; early 19th cent. Quarto. See also under Anthems (above, p. 96).

SACRED Latin compositions, of which nos. 1 and 2 are anonymous.

1. "Adjutorium nostrum"; in score. "From the fine Manuscript in the Kings Library" (? Royal 8 G. vii). f. 1.
2. "Quem dicunt homines esse"; in score. From the same source. *Imperfect* at the end. f. 2b.
3. Motet for 5 voices, without words; in parts. "Tallis." f. 3.

Additional 32432, ff. 15–26b.

Paper; early 19th cent., *etc.* Oblong octavo and oblong folio. See also below, under Stabat Mater.

SACRED Latin compositions, with instrumental accompaniments. Nos. 2, 3 for 3 voices, with an organ accompaniment, in score, are in a later hand than no. 1.

1. "Ave, maris Stella": hymn, for 4 voices, with accompaniments for strings and organ, in parts. "[J. J.] Fux." Apparently in the hand of

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[Ambros] Rieder. f. 15.
2. "Crucifixus." "Giacomo Antonio Perti." f. 24.
3. "Peccavi." "Antonio Caldara." f. 25.

Additional 17731, ff. 26–35.

Paper; A.D. 1800. Quarto. The MS. belonged to Charles Stokes, whose widow presented it to Vincent Novello. See also under Masses (above, p. 234).

"EXULTATE Deo adjutori nostro": antiphon for 5 voices, with a bass (partly figured) for organ, in score, by Samuel Wesley, 28 June, 1800. *Autograph.*

Additional 14342, f. 40.

Paper; after 1800 (watermark). Oblong folio. See under Masses (above, p. 234).

"AVE, Maris Stella"; for 2 trebles, with accompaniments for strings, in score, by S. Wesley, 1786.

Additional 35001, ff. 42–154.

Paper; about 1801–1825. Quarto. The MS. also contains parts of Masses (above, p. 235) and Motets (p. 317).

ANTIPHONS, *etc.*, in Latin, by Samuel Wesley. *Autograph.*

1. Alto part of the Prose, "Ecce, panis angelorum." About 1801 (watermark). f. 42.
2. "Dixit Dominus." Alto, tenor, and bass parts. About 1808 (watermark). f. 43.
3. "Exultate Deo." It consists of parts for organ (?), 2 cantos, alto, tenor, bass, 2 horns, 2 oboes, bassoon, 2 trumpets, 4 trombones, 2 violins (no. 1, F. Cramer), 2 violas, a violoncello or double bass, and a drum. About 1810 (watermark). ff. 49–85b.

Nos. 4–21 form part of a series of Latin Antiphons, *etc.*, for the ecclesiastical year, written about 1824 (watermark), for 3 or 4 voices, with organ accompaniment. The first two are lost.

4. "Notum fecit Dominus" (à 3). Wants the beginning. f. 86.
5. "Dies sanctificatus illuxit nobis." f. 87.
6. "Tui sunt cœli." Beginning and end only. f. 89.
7. "Viderunt omnes fines terræ." f. 90b.
8. "Hodie Christus natus est." f. 92.
9. "O admirabile Commercium." f. 95b.
10. "O magnum Mysterium"; with second part, "Beata Virgo"; and third part, "Ave, Maria, gratiâ plena." ff. 100, 103, 104.
11. "Ecce, advenit Dominator." f. 105.
12. "Regis (*sc.* Reges) Tharsis et Insulæ." f. 107b.
13. "Vidimus Stellam." f. 111.
14. "Ab ortu Solis"; with second part, "Venite, comedite." A leaf is wanting near the end. ff. 113b, 118.
15. "Surge, illuminare, Jerusalem." The end is wanting. f. 121.
16. "[Alle]luja! Cognoverunt discipuli." The beginning is wanting. f. 122.
17. "Ego sum panis vivus." f. 126.
18. "O quam suavis est, Domine." f. 128b.
19. Hymn, "Jesu, nostra Redemptio." f. 133.
20. "Versus 3 de Psalmo cxxxvi," beg.

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"Quia illic interrogaverunt." f. 139.
21. "Quotiescumque manducabitis." f. 139b.
22. "Magna opera Domini"; with accompaniments for bassoons, *etc.*, in score. About 1825 (watermark). f. 145.
23. "Regina, salue, mater misericordiæ." First treble and tenor parts. ff. 148, 152.

Additional 14202.

Paper; ff. 112. A.D. 1802. Folio.

"Introiti Delle Messe di tutto l' Anno. Musica di varii Eccellenti Autori [Anonymous] per uso della Cappella . . . dell' Oratorio di Napoli"; scored by Camillo Franco, 1802. They consist in most cases of the Intonation sung by a solo voice, the Introit proper arranged for a 4-part chorus, and the introductory notes of the Psalm sung by a solo voice. The music is probably by obscure Neapolitan composers of the 18th cent. The whole is accompanied by a figured bass for organ.

1. "Ad te levavi animam." f. 5b.
2. "Populus Sion." f. 6b.
3. "Gaudete in Domino." f. 7b.
4. "Rorate, cœli." f. 8b.
5. "Hodie scietis." f. 9.
6. "Dominus dixit ad me, Filius." f. 9b.
7. "Lux fulgebit." f. 10b.
8. "Puer natus est nobis." f. 11b.
9. "Sederunt principes." f. 12b.
10. "Ex ore infantium." f. 13b.
11. "Dum medium silentium tenerent omnia." f. 14b.
12. "Ecce, advenit Dominator." f. 15b.
13. "In excelso throno." f. 16b.
14. "Omnis terra adoret te." f. 17b.
15. "Adorate Deum." f. 18b.
16. "Circumdederunt me." f. 19b.
17. "Exurge! Quare obdormis." f. 20b.
18. "Esto mihi in Deum." f. 21b.
19. "Misereris omnium, Domine." f. 22b.
20. "Invocabit me." f. 23b.
21. "Reminiscere miserationum." f. 24b.
22. "Oculi mei." f. 25b.
23. "Lætare, Jerusalem." f. 26b.
24. "Judica me, Deus." f. 27b.
25. "Domine, ne longe facias auxilium." f. 28b.
26. "Judica, Domine, nocentes me." f. 29b.
27. "In nomine Jesu." f. 30b.
28. "Nos autem gloriari oportet." f. 31b.
29. "Resurrexi et adhuc tecum sum." f. 32b.
30. "Introduxit vos Dominus." f. 33b.
31. "Aqua sapientiæ." f. 34b.
32. "Quasi modo geniti infantes." f. 35b.
33. "Misericordia Domini." f. 36b.
34. "Adjutor et protector." f. 37.
35. "Jubilate Deo, omnis terra." f. 37b.
36. "Cantate Domino canticum novum." f. 38b.
37. "Vocem jucunditatis." f. 39b.
38. "Viri Galilæi." f. 40b.
39. "Exaudi, Domine, vocem meam." f. 41b.
40. "Cum sanctificatus fuero." f. 42b.
41. "Spiritus Domini." f. 43b.
42. "Cibavit eos." f. 44b.
43. "Accipite jucunditatem." f. 45b.
44. "Benedicta sit sancta Trinitas." f. 46b.
45. "Domine, in tua misericordia." f. 47b.
46. "Factus est Dominus." f. 48b.
47. "Respice in me et miserere." f. 49b.
48. "Dominus illuminatio mea." f. 50b.
49. "Exaudi, Domine, vocem." f. 51b.
50. "Dominus, fortitudo plebis suæ." f. 52b.
51. "Omnes gentes, plaudite." f. 53b.
52. "Suscepimus, Deus, misericordiam." f. 54b.

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53. "Ecce, Deus adjuvat me." f. 55b.
54. "Cum clamarem ad Dominum, exaudivit." f. 56b.
55. "Deus in loco sancto." f. 57b.
56. "Deus, in adjutorium." f. 58b.
57. "Respice, Domine, in testamentum." f. 59b.
58. "Protector noster." f. 60b.
59. "Inclina, Domine." f. 61b.
60. "Miserere mihi, Domine." f. 62b.
61. "Justus es, Domine." f. 63b.
62. "Da pacem, Domine." f. 64b.
63. "Salus populi." f. 65b.
64. "Omnia quæ fecisti." f. 66b.
65. "In voluntate tua." f. 67b.
66. "Si iniquitates observaveris." f. 68b.
67. "Dicit Dominus, Ego Cogito." f. 69b.
68. "In nomine Jesu." f. 70b.
69. "Scio cui credidi." f. 71b.
70. "Mihi autem absit gloriari." f. 72b.
71. "Suscepimus, Deus, misericordiam." f. 73b.
72. "Gaudeamus omnes in Domino." f. 74b.
73. "Clamaverunt ad te." f. 75b.
74. "Ecce, oculi Domini." f. 76b.
75. "Charitas Dei diffusa est." f. 77.
76. "Minuisti eum" (S. Aloysius Gonzaga). f. 77b.
77. "De ventre matris." f. 78b.
78. "Multæ tribulationes." f. 79b.
79. "Nunc scio vere." f. 80b.
80. "Majorem hac dilectionem" (S. Camillus de Lellis). f. 81b.
81. "Effusum est in terra" (S. Hieronimus Emilianus). f. 82.
82. "Gaudeamus omnes in Domino." f. 82b.
83. "Illuxerunt coruscationes tuæ." f. 83b.
84. "Mihi autem adhærere Deo" (S. Cajetan). f. 84.
85. "Confessio et pulchritudo." f. 84b.
86. "Dispersit, dedit pauperibus." f. 85b.
87. "Probasti, Domine." f. 86b.
88. "Venite, filii; audite" (S. Josephus Calasantius). f. 87b.
89. "Stabant juxta Crucem." f. 88b.
90. "Narrate in gentibus." f. 89.
91. "Benedicite Dominum, omnes." f. 89b.
92. "Salve, sancta parens." f. 90b.
93. "Mihi autem nimis honorati sunt." f. 91b.
94. "Statuit ei Dominus." f. 92b.
95. "Sacerdotes Dei." f. 93b.
96. "In virtute tua." f. 94b.
97. "Lætabitur justus." f. 95b.
98. "Protexisti me, Deus." f. 96b.
99. "Sancti tui, Domine." f. 97b.
100. "Intret in conspectu tuo." f. 98b.
101. "Sapientiam sanctorum." f. 99b.
102. "Salus autem justorum." f. 100b.
103. "Sacerdotes tui." f. 101b.
104. "In medio ecclesiæ." f. 102b.
105. "Os justi." f. 103b.
106. "Justus ut palma." f. 104b.
107. "Loquebar de testimoniis tuis." f. 105b.
108. "Me expectaverunt." f. 106b.
109. "Dilexisti justitiam." f. 107b.
110. "Vultum tuum." f. 108b.
111. "Cognoui, Domine." f. 109b.
112. "Terribilis est locus." f. 110b.
113. "Gaudens gaudebo." ("Pro eligendo Summo Pontifice.") f. 111b.

Additional 14193, ff. 31–71b.

Paper; A.D. 1803. Oblong quarto. The MS. also contains another Motet (above, p. 300), some sacred Songs (1769), and Vespers of the Virgin (18th–19th cent.).

HYMNS for the year, composed by Erasmo di Bartolo, "detto il Padre Raimo della Congregazione [dell' Oratorio]," in 1643; for 4 voices, transcribed (with some alterations) by Camillo Franco at Naples in 1803, from the score which he made in 1780 from a copy of the parts dated 1689, and supplied by Franco with the corresponding canti fermi, and a figured bass for the organ. In score.

1. "Creator alme siderum." f. 32b.
2. "Jesu, Redemptor omnium." f. 33b.
3. "Salvete, flores Martyrum." f. 34b.
4. "Crudelis Herodes." f. 35b.

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5. "Lucis Creator optime." f. 36b.
6. "Audi, benigne Conditor." f. 37b.
7. "Vexilla Regis." f. 38b.
8. "Ad regias Agni dapes." f. 39b.
9. "Salutis humanæ Sator." f. 40b.
10. "Veni, Creator Spiritus." f. 41b.
11. "Jam Sol recedit." f. 42b.
12. "Pange, lingua, gloriosi Corporis." f. 43b.
13. "Quodcumque in orbe nexibus revinxeris." f. 44b.
14. "Egregie Doctor Paule." f. 45b.
15. "Ave, maris stella." f. 46b.
16. "Jesu, dulcis memoria." f. 47b.
17. "Christe, sanctorum decus angelorum." f. 48b.
18. "Te, Joseph, celebrent agmina." f. 49b.
19. "Ut queant laxis." f. 50b.
20. "Decora lux Æternitatis." f. 51b.
21. "Pater superni luminis, cum Magdalenam respicis." f. 52b.
22. "Miris modis repente liber." f. 53b.
23. "Quicumque Christum quæritis." f. 54b.
24. "O quot undis lacrymarum." f. 55b.
25. "Te splendor et virtus Patris." f. 56b.
26. "Custodes hominum psallimus." f. 57b.
27. "Tibi, Christe, splendor Patris" (St. Raphael). f. 58b.
28. "Placare, Christe, servulis" (All Saints). f. 59b.
29. "Exultet Orbis gaudiis." f. 60b.
30. "Tristes erant Apostoli." f. 61b.
31. "Deus tuorum militum." f. 62b.
32. "Sanctorum meritis." f. 63b.
33. "Rex gloriose Martyrum." f. 64b.
34. "Iste confessor." f. 65b.
35. "Jesu, corona Virginum." f. 66b.
36. "Fortem virili pectore" ("In communi non Virginum"). f. 67b.
37. "Cœlestis Urbs, Jerusalem." f. 68b.
38. "Hæc dies, quam fecit Dominus." f. 69b.

At f. 71 there is an alphabetical list of the hymns.

Additional 32184, ff. 1, 83–164.

Paper; A.D. 1805–1806, *etc.* Oblong folio. The MS. also contains a Cantata (above, p. 135), a Litany (p. 202), and a Te Deum (1806).

OFFERTORIA and other sacred Latin compositions, by J. N. Hummel. Unless the contrary is stated, they are written for solo voices and 4-part chorus, with symphonies and accompaniments for flutes, oboes, horns, trumpets, bassoons, drums, and strings, in score. Most of the wind instruments are generally added in a separate score, after the vocal score.

1. "Graduale," beg. "Quodquod in orbe" (German words "Christus schenkt Frieden"). Op. 88. With a figured bass for organ, but no trumpets. ff. 1–14.
2. "Offertorium," beg. "Alma virgo" ("Holde Jungfrau"). Op. 89, 1805. This also has a figured bass. Sung by Mme. Schmidt-Dollinger. f. 83.
3. "In æternum jubilantes"; with clarinets, *etc.* Sung by Signora Marconi at Eisenstadt in 1806. f. 101.
4. "Offertorium," beg. "Pro te respiro"; preceded by a recitative, "Plus non timet cor." With clarinets, *etc.* ff. 109, 111.

The remaining numbers are for 4 voices only :—

5. "Salve, Regina" ("Herr unser Heiland"). f. 132.
6. "Sub tuum præsidium" ("Kein sterbliches Aug'"); with figured bass for organ, but without drums. f. 143.
7. "Tantum ergo"; arranged in 1806 from the Priests' March in Gluck's "Alceste." With figured bass for organ, but without trumpets. f. 151.

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Additional 35003, ff. 1–31b *passim*.

Paper; A.D. 1807, *etc.* Oblong folio and quarto. The MS. also contains secular Duets (1792, 1809), Glees (1791, 1811), *etc.*, described elsewhere.

ANTIPHONS, *etc.*, by Samuel Wesley, mostly *autograph*. Nos. 1–20 are "Antiphonæ communes ad Magnificat in utrisque Vesperis," for the principal festivals. The melody with figured bass.

1. "Tradent enim vos." f. 1.
2. "Estote fortes in bello." f. 1.
3. "Lux perpetua lucebit." f. 1b.
4. "Sancti et justi in Domino." f. 1b.
5. "Iste Sanctus pro lege Dei." f. 1b.
6. "Qui vult venire post me." f. 2.
7. "Isti sunt sancti." f. 2b.
8. "Gaudent in cœlis." f. 2b.
9. "Sacerdos et Pontifex." f. 3.
10. "Amavit eum Dominus." f. 3.
11. "O Doctor optime." f. 3b.
12. "Dum esset summus Pontifex." f. 3b.
13. "Similabo eum." f. 3b.
14. "Hic vir despiciens mundum." f. 4.
15. "Veni, Sponsa Christi." f. 4.
16. "Prudentes Virgines." f. 4b.
17. "Simile est regnum cœlorum." f. 4b.
18. "Manum suam aperuit." f. 5.
19. "Sanctificavit Dominus." f. 5b.
20. "O quam metuendus est locus." f. 6.
21. Canto (2nd choir) and principal alto and bass parts of the Antiphon, "Salue, Regina, mater misericordiæ." *Copies.* (There are 2 other parts in Add. 35001, ff. 148, 152.) f. 11.
22. Another setting of the same words, for 2 voices, with accompaniments for strings, in score. *Imperfect* at the end. f. 19.
23. "Omnes gentes, plaudite"; for 3 voices, with a bass for organ, in score. f. 23.
24. "Carmen Funebre," beg. "Omnia vanitas"; for 5 voices and organ, in score, followed by 3 of the vocal parts. f. 25.

Additional 14174, *passim*.

Paper; A.D. 1808, *etc.* Oblong quarto. The MS. also contains two Masses (above, p. 273).

PSALMS, *etc.*, for several voices, with a figured bass for organ, in score. In the hand of Abbate Fortunato Santini. Nos. 1, 2, and 4 end with the "Gloria Patri."

1. "Dixit Dominus," in C; for 2 choirs of 4 voices each. "Pasquale Anfossi." Copied in 1808. f. 1.
2. "Laudate, pueri"; for 5 and 7 voices. By the same. f. 51.
3. "Bone Pastor"; for 2 trebles with 4-part chorus. "Pietro Guglielmi." f. 102.
4. "Dixit Dominus," in D; for 2 choirs of 4 voices each. "Anfossi." f. 108b.

Additional 31526, ff. 38–63b *passim*.

Paper; after 1825 (watermark). Oblong folio. The MS. also contains some fragments of Masses in the same hand (above, p. 235), a Litany (p. 202), parts of a Requiem (after 1808), and a Stabat Mater (after 1837).

CHORUSES, in score, from Latin sacred works by Leonardo Leo, in the hand of J. P. Street. Unless the contrary is stated, they are

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taken from settings of the psalm "Dixit Dominus," and are for 5 voices.

1. "Sicut erat" (5 voices) and "Tu es sacerdos" (4 voices), in A. ff. 38, 42.
2. "Kyrie," with fugue, in F; apparently from a mass. f. 45.
3. "Tu es sacerdos" (4 voices), in C. f. 52b.
4. The same, in F, from the "Dixit Dominus" (10 voices and 2 orchestras). f. 61b.

Additional 31481, *passim*.

Paper; about 1826 (watermarks). Oblong folio. The MS. also contains a Madrigal (about 1826), and a Stabat Mater (about 1825).

MOTETS for solo voices and chorus, in score. Unless the contrary is stated, they are for 5 voices. Nos. 3–7, by Agostino Steffani, have a figured bass.

1. "Domine, ad adjuvandum." "Colonna." f. 1.
2. "Paratum cor"; from the psalm, "Beatus vir qui timet" (à 4). By the same. f. 5b.
3. "Sperate in Deo." f. 8.
4. "Beatus vir qui timet" (à 8, with strings, *etc.*). f. 20.
5. "Qui diligit Mariam." f. 32.
6. "Videte gentes" (à 8, with strings, *etc.*). f. 41.
7. "Cingite floribus" (à 3, with strings, *etc.*). f. 62.
8. "Sicut erat in principio": fugue from "Domine, [ad] adjuvandum." Unaccompanied. "Clari." f. 88b.
9. "Tu es Petrus" (for 2 choirs of 4 voices each, with figured bass). "Alessandro Scarlatti." Belonged to W. Haygarth. f. 91.

Additional 31821, f. 126.

Paper; after A.D. 1827 (?). Oblong folio. See also under Anthems (above, p. 94).

"REQUIEM æternam"; for 6 voices, in score, by John Goss, "organist of Chelsea new church." Inscribed to the memory of H.R.H. the Duke of York (d. 1827).

Additional 9074, ff. 17–25.

Paper; about 1831. Oblong folio. See also under Anthems (above, p. 103).

MOTETS, in score, by Henry Purcell, transcribed by Vincent Novello.

1. "Jehova, quam multi sunt hostes" (à 5). From a MS. belonging to Mr. Hawes, "gentleman of his Majestys Chapel Royal." f. 17.
2. "Beati omnes qui timent." From a MS. belonging to the Rev[d] James Pears, of Bath. f. 22.

Additional 14395, ff. 77–79b.

Paper; after 1831 (watermark). Folio. The MS. also contains Trios.

"QUI diligit Mariam"; for 5 voices with figured bass, in score, by Steffani, about 171–.

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Additional 23909, 23911.

Paper; ff. 20, 34. After 1831 (watermark), 1834. Quarto. Presented by Elizabeth Horsley, the composer's widow.

MOTETS for solo voices and choruses, with accompaniments for wind and string instruments, in full score, by William Horsley. Two volumes.

Vol. I. "Gloria in excelsis"; with 5-part chorus.

Vol. II. "Exaltabo Te, Deus"; with 6-part chorus.

Additional 31666, ff. 50–59b.

Paper; A.D. 1832. Oblong folio. The MS. belonged to Joseph Warren. See also above, p. 297.

THREE Motets, in score, by [Giuseppe] Baini, transcribed at Rome in 1832, by Ed. Cox.

1. "Lauda, Sion" (à 4, with figured bass for organ). f. 51.
2. "Panis Angelicus" (à 3). f. 57b.
3. "Caro mea" (à 3, with figured bass for organ). f. 58b.

Additional 35134, ff. 14–23b.

Paper; A.D. 1832. Oblong folio. See also under Stabat Mater.

"FRATRES, ego enim accepi"; for 2 choirs of 4 voices each, in score, by Palestrina.

Additional 32383, ff. 31–51b.

Paper; A.D. 1834 (see f. 51b). Oblong folio. See also under Anthems (above, p. 113).

"DATE sonitum": offertorium for a bass voice and chorus, with accompaniments for ottavino, flute, oboes, clarinets, horns, trumpets, bassoons, and strings, in full score, and a separate score at the end (f. 50b) for 3 trombones, serpent, and drums, by M. [afterwards Sir Michael] Costa. Transcribed in 1834, with a few corrections apparently in the composer's hand.

Additional 34051.

Paper; ff. 112. A.D. 1835. Oblong quarto.

"MOTECTORUM quæ in Sacello Summi Pontificis . . . concinuntur . . Pars I^a," scored by Abbate Fortunato Santini for the Rev. Edward Goddard, a Latin dedication to whom is prefixed. All of them, except nos. 7, 10 and 13, occur also in Eg. 2460 (below, p. 359). Unless the contrary is stated, they are by Palestrina, and for 6 voices.

1. "Salvatorem expectamus." "Gregorii Allegri." f. 2b.
2. "Jerusalem, cito veniet salus." f. 5b.
3. "Veni, Domine, et noli tardare." f. 14.
4. "Canite tuba in Sion" (à 5). f. 21b.

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5. "Quem vidistis, pastores." "Giovanni Maria Nanini" (attributed to Vittoria in Eg. 2460, f. 25b). f. 30.
6. "Hodie nobis cœlorum rex." By the same. f. 38.
7. "Hodie Christus natus est" (à 4). By the same. f. 45.
8. "Cum autem esset Stephanus." f. 48b.
9. "Hic est beatissimus Evangelista." f. 55b.
10. "Magnum hæreditatis mysterium" (à 4). f. 62b.
11. "O admirabile commercium" (à 5). f. 65b.
12. "Surge, illuminare" (for 2 choirs of 4 voices each). f. 69b.
13. "Tribus muneribus (*sc.* miraculis)" (à 4). f. 85b.
14. "Tu es Petrus." f. 89b.
15. "Tu es Petrus." "Thomæ Ludovici Vittoria (*sic*)." f. 94.
16. "Hodie beata Virgo" (à 5). First part wanting. f. 100b.
17. "Responsum accepit Simeon"; with second part, "Cum inducerent puerum Jesum." ff. 105, 108.

Additional 31415 (part i, f. 19b; iii, f. 17b; iv, f. 21; vi, f. 19b).

Paper; after 1835. Oblong octavo. See also under Madrigals.

"LAUDATE nomen Domini"; for 4 voices, in parts. By Dr. C. Tye, 1553.

Additional 34070, ff. 1–3.

Paper; about 1839 (watermark). Oblong folio. See also under Lamentations (above, p. 200).

"LAMENTABATUR Jacob"; for 5 voices, in score, described as "The Lamentations of Jacob. Sung in the Popes Chapel on the 4 Sunday in Lent. D. Cristoforo Moralis, Sivigliano. From an ancient manuscript formerly in Dr Pepusch's Library." A compressed score has been added in pencil below the first part of the Motet, by way of accompaniment.

Additional 14341, ff. 4–47 *passim*.

Paper; before 1848. Oblong folio. See also under Anthems (above, p. 107).

MOTETS, in score, by Samuel Wesley, for 3 voices and unaccompanied, unless the contrary is stated.

1. "Deus, noster refugium," 1807. f. 4.
2. "De profundis clamavi" (with a duet in the middle). f. 5b.
3. "Gloria Patri." f. 13b.
4. "Sit nomen Domini benedictum." "June 12, 1801." f. 15b.
5. "Ecce, sic benedicetur Homo." "19th Augt 1801." f. 16b.
6. "Nocte surgentes": hymn from the Breviary. "10th Sept 1801." f. 18b.
7. "Justus ut palma"; from a MS. belonging to Charles Stokes, with an organ accompaniment added by Vincent Novello. f. 26b.
8. "Credo in unum Deum": the Apostles' Creed; "a very early composition from the original MS." f. 31.
9. "Antiphona," beg. "Dixit Dominus" (for 2 choirs of 4 voices each, with organ accompaniment). 1800. f. 34.
10. "Antiphona in Festo S.S. Corporis Christi," beg. "Exultate Deo" (for 4 voices, with organ accompaniment). 1800. f. 41.

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Additional 32595, ff. 7–19.

Paper; A.D. 1849, *etc.* Oblong folio and folio. The MS. also contains a sacred Cantata (above, p. 137).

MOTETS for 4 voices.

1. "Christus factus est"; in score and in parts. "Josef Kumlik." *Autograph.* f. 7.
2. "Libera me, Domine"; in parts. By the same. *Autograph* (?). f. 14.
3. "Ave, Maria"; in score. "J. Rietz." f. 18.

Additional 29968, ff. 1–142.

Paper; about 1850 (watermark of score), *etc.* Folio, *etc.* The MS. also contains some Chants (above, p. 152), part of a Service (below, p. 421), and a Madrigal.

["SPEM in alium non habui"]; for 40 voices, by [Thomas] Tallis, adapted about 1630 to the words "Sing and glorify Heav'n's high Majesty." Originally written for 8 first trebles, 8 second trebles, 8 contra-tenors, 8 tenors and 8 basses, but divided by Thomas Oliphant into 8 choirs of 5 voices each and scored accordingly by him (ff. 2–46). The score is followed by several *imperfect* sets of parts in various hands, with occasionally the name of the singer or copyist. At the beginning is a reprint of an account of the work taken from Burney's *History of Music.*

Additional 34607, *passim.*

Paper; A.D. 1855 (see f. 4). Oblong folio. The MS. also contains Litanies (above, p. 203), a Madrigal, Masses (p. 237), Passion Music and settings of the Magnificat (p. 209), Miserere (p. 251), Stabat Mater, and Te Deum; all described elsewhere.

MOTETS, in parts, transcribed by Theodor de Witt from MSS. at the Vatican which had been previously corrected for publication by the Abbate Fortunato Santini (see ff. 4, 4b). Unless the contrary is stated, they are by Felice Anerio and for 4 voices.

1. "O gloriosa Domina" (for three choirs of 4 voices each, wanting the 3rd alto). "Prænestini." ff. 6–16b.
2. "Regina celi" (for three choirs of 4 voices each; 1st treble and 3rd alto parts). "Anib. Zoilo." ff. 17, 17b.
3. "Arca Domini." ff. 18, 51, 84, 117.
4, 5. "Quesivi" and "Factum est silentium." ff. 19b, 52b, 85b, 118b.
6, 7. "Nos autem gloriari oportet" and "Mihi autem absit." ff. 20, 53, 86, 119.
8, 9. "Regnum mundi" and "Dulcis Jesu, pie Deus." ff. 20b, 53b, 86b, 119.
10. "Jubilate Deo, omnis terra." ff. 20b, 54, 87, 119b.
11. "Crux fidelis." ff. 21, 54, 87, 120.
12. "Panis sancte." ff. 21, 54, 87b, 120.
13, 14. "Lux perpetua" and "Gaudens gaudebo." ff. 21b, 54b, 87b, 120.
15. "Super flumina Babilonis." ff. 21b, 55, 88, 120b.
16, 17. "Ardens ergo est cor meum" and "Dulcis amor, Jesu." ff. 22, 55, 88, 121.
18. "Ego dixi, Domine." ff. 22, 55b, 88b, 121.
19. "Alleluia! Christus surrexit." ff. 22b, 55b, 88b, 121b.

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20. "Dum torqueretur beata Agatha." ff. 22b, 56, 89, 121b.
21. "Deus, qui ecclesiam." ff. 23, 56, 89, 121b.
22. "Dixit Dominus." ff. 23, 56b, 89, 122.
23. "Confitebor." ff. 23, 56b, 89b, 122.
24. "Beatus vir qui timet Dominum." ff. 23b, 56b, 89b, 122b.
25. "Laudate, pueri." ff. 23b, 57, 90, 122b.
26. "Laudate Dominum, omnes gentes." ff. 24, 57, 90, 123.
27. "Cum invocarem, exaudivit." ff. 24b, 58, 91, 123b.
28. "Memento, Domine, David." ff. 25, 58, 91, 124.
29. "Misericordias Domini." ff. 25b, 58b, 91b, 124.
30. "Lucis creator optime." ff. 26b, 59b, 92b, 125.
31. "Conditor [alme siderum]." ff. 27, 60, 93, 125b.
32. "Christe, redemptor omnium." ff. 27, 60, 93b, 126.
33. "Pater superni luminis." ff. 27b, 60b, 94, 126b.
34, 35. "Alma redemptoris mater" and "Salve, regina." ff. 28b, 61b, 95, 127b.
36. "Improperium," beg. "Populo meus, quid feci tibi." ff. 29, 62, 95b, 128.
37. "Angelus autem Domini descendit." ff. 29b, 63, 96, 128b.
38. "Dum transisset Sabbathum." ff. 30, 63, 96b, 128b.
39. "Beatus vir qui metuit." ff. 30, 63, 96b, 129.
40. "Iste sanctus pro lege." ff. 31, 64b, 97b, 130.
41. "Vide speciosam sicut columbam." ff. 32, 65b, 99, 131.

Nos. 42–52 are for 5 voices :—

42, 43. "Hic est vere Martyr" and "Ecce, merces sanctorum." ff. 34, 67b, 100b, 132b, 148.
44. "Ego flos campi." ff. 34b, 67b, 101, 133, 148.
45. "Oravit Jonas." ff. 34b, 68, 101, 133, 148b.
46. "Estote fortis (*sic*) in bello." ff. 35, 68b, 101b, 133, 149.
47. "Vulnerasti cor meum." ff. 35, 68b, 101b, 133b, 149.
48. "Veni, sancte spiritus." ff. 35, 68b, 102, 133b, 149.
49. "Lauda, Sion." ff. 35b, 69, 102, 134, 149b.
50. "Beatus vir [qui timet Dominum]." ff. 36, 69b, 102b, 134, 150.
51. "Hodie Simon Petrus." ff. 36, 69b, 102b, 134b, 150.
52. "Canite tuba in Sion." ff. 37, 70b, 103, 135, 150b.

Nos. 53–56 are for 6 voices :—

53. "Florete, justi." ff. 37, 70b, 103b, 135b, 151, 163.
54. "Egredimini, amatores." ff. 37b, 71, 104, 135b, 151b, 163.
55. "Emitte agnum, Domine." ff. 37b, 71, 104, 136, 151b, 163b.
56. "Adoramus te, Domine." ff. 38, 71b, 104b, 136, 152, 163b.

Nos. 57–100 are for 8 voices :—

57. "Veni, Sponsa Christi." ff. 39b, 73, 106, 137, 153, 165, 176, 186b.
58. "Angelus ad pastores." ff. 39b, 73, 106, 137b, 153b, 165, 176, 187.
59. "In dedicatione templi." ff. 40, 73b, 106, 137b, 153b, 165b, 176, 187.
60. "Pastores loquebantur." ff. 40, 73b, 106b, 138, 154, 165b, 176b, 187b.
61. "Responsum accepit Simeon." ff. 40b, 74, 107, 138, 154, 166, 176b, 187b.
62. "Factum est silentium." ff. 40b 74b, 107, 138b, 154b, 166, 177, 188.
63. "Vidi turbam magnam." ff. 41, 74b, 107b, 139, 154b, 166b, 177b, 188.
64. "Filie hierusalem." ff. 41, 75, 107b, 139, 155, 166b, 177b, 188b.
65. "Nato Domino." ff. 41b, 75, 108, 139b, 155, 167, 178, 188b.
66. "Jubilate Deo, omnis terra." ff. 41b, 75b, 108, 139b, 155b, 167, 178, 189.

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67. "Laudemus Dominum." ff. 42, 75b, 108b, 140, 155b, 167b, 178b, 189.
68. "Hic est filius meus." ff. 42, 76, 108b, 140, 156, 167b, 178b, 189b.
69. "Archa Domini." ff. 42b, 76, 109, 140b, 156, 168, 178b, 189b.
70. "Venite ad me." ff. 42b, 76b, 109, 140b, 156, 168, 179, 189b.
71. "Beata es, virgo Maria." ff. 42b, 76b, 109b, 140b, 156b, 168, 179, 190.
72. "Dixit Dominus Domino meo." ff. 43, 76b, 109b, 141, 156b, 168b, 179b, 190.
73. "Laudate, pueri, Dominum." ff. 43, 77, 110, 141, 157, 168b, 179b, 190b.
74. "Credidi [propter quod locutus sum]." ff. 43b, 77, 110, 141b, 157, 169, 180, 190b.
75. "Letatus sum." ff. 44, 77b, 110b, 141b, 157b, 169, 180, 191.
76. "Libera me, Domine." ff. 44, 78, 111, 142, 157b, 169b, 180b, 191.
77. "Lux perfecta." ff. 44b, 78, 111, 142b, 157b, 169b, 180b, 191.
78. "Tota pulchra es." ff. 44b, 78b, 111, 142b, 158, 169b, 180b, 191b.
79. "Lauda, Sion." ff. 45, 78b, 111b, 142b, 158, 170, 181, 191b.
80. "Cum invocarem, exaudivit." ff. 45, 79, 111b, 143, 158, 170, 181, 192.
81. "Te lucis ante terminum." ff. 45b, 79, 112, 143, 158b, 170b, 181b, 192.
82. "Nunc dimittis." ff. 45b, 79b, 112, 143b, 158b, 170b, 181b, 192b.
83. "Factum est silentium" (different from No. 62). ff. 45b, 79b, 112b, 143b, 159, 170b, 181b, 192b.
84. "Priusquam te formarem." ff. 46, 79b, 112b, 143b, 159, 171, 182, 192b.
85. "Isti sunt agni." ff. 46b, 80b, 113, 144, 159b, 171b, 182b, 193.
86. "Canite, archangeli." ff. 47, 80b, 113b, 144b, 160, 171b, 182b, 193b.
87. "Aurora lucis rutilat." ff. 47, 80b, 113b, 144b, 160, 172, 183, 193b.
88. "Candidi facti sunt." ff. 47, 81, 113b, 145, 160b, 172, 183, 193b.
89. "Ridet celum." ff. 47b, 81, 114, 145, 160b, 172, 183b, 194.
90. "Confirma hoc, Deus." ff. 47b, 81b, 114, 145, 160b, 172b, 183b, 194.
91. "Iste confessor." ff. 48, 81b, 114b, 145b, 161, 172b, 183b, 194b.
92. "O pretiosum et admirandum convivium." ff. 48, 81b, 114b, 145b, 161, 173, 184, 194b.
93. "Qui enim voluerit." ff. 48b, 82, 114b, 146, 161b, 173, 184, 194b.
94. "Iste est qui ante Deum." ff. 48b, 82, 115, 146, 161b, 173, 184, 195.
95. "Ave, sanctissima." ff. 48b, 82b, 115, 146, 161b, 173b, 184b, 195.
96. "Beata es, virgo" (see also no. 71). ff. 49, 82b, 115b, 146b, 162, 173b, 184b, 195.
97. "Ave, quam colunt angeli." ff. 49, 83, 115b, 146b, 162, 174, 185, 195b.
98. "Ecce nunc, benedicite Dominum." ff. 49b, 83, 115b, 146b, 162, 174, 185, 195b.
99. "Benedicam Dominum." ff. 49b, 83, 116, 147, 162b, 174b, 185, 196.
100. "Inclina, Domine, aurem." ff. 49b, 83b, 116, 147, 162b, 174b, 185b, 196.
101. "Fit porta Christi" (à 5). "Gio. Fr. Anerio." ff. 197b, 204b, 210b, 216b, 220.

Nos. 102–106 are for 8 voices :—

102. "Alma redemptoris mater." By the same. ff. 198, 205, 210b, 216b, 220, 223, 225, 227.
103. "Rorate celi." Anonymous. ff. 198, 205, 211, 217, 220b, 223, 225, 227.
104. "Te matrem Dei laudamus." Anonymous. ff. 198b, 205, 211, 217, 220b, 223, 225, 227.
105. "Confitebor." Anonymous. ff. 199, 206, 212, 218, 221, 224, 225b, 227b.
106. "Letentur Celi." Anonymous. ff. 199b, 206b, 212, 218, 221b, 224, 226, 228.
107. "Hec dies quam fecit Dominus" (à 5). "Gio. Maria Nannini." ff. 200, 206b, 212b, 218b, 222.
108. "Domine, Dominus noster" (à 8). By the same. ff. 200, 207, 213, 219, 222 (cantus only of 2nd chorus).
109. "Benedictus Dominus Deus Israel" (only 3 parts). Anonymous. ff. 201, 207b, 213b.
110. "Hodie nobis celorum rex" (only

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3 parts). Anonymous. ff. 201, 207b, 213b.
111. "Sancta et immaculata virginitas" (à 8; only 3 parts). Anonymous. ff. 201b, 208, 214.
112. "Verbum caro factum est" (à 8; only 3 parts). Anonymous. ff. 202, 208b, 214b.

Additional 36490.

Paper; ff. 49. A.D. 1892. Quarto. Presented by the transcriber in 1900.

THIRTY-THREE motets, in parts, most of them complete, by [John] Dunstaple (*i.e.* Dunstable), transcribed (with the exception of the last) in April, 1892, from MS. VI. H. 5 in the Biblioteca Estense at Modena, and in several cases collated with copies of others in the Liceo Comunale at Bologna and the Imperial Library at Vienna (formerly in the Capitular archives at Trent), by W. Barclay Squire.

The Motets are preceded (ff. 2–5) by an Introductory Note by the transcriber, and are followed (ff. 45, 45b) by a thematic catalogue of motets by other contemporary English composers whose works are contained in the Modenese MS., and (f. 48) by an article on the present MS. contributed by Mr. Squire to the *Times* of 21 Feb. 1893.

Except where the contrary is stated, the motets are for 3 voices (cantus, tenor and contra-tenor). The tenor usually consists of the plainsong, which appears to be used as a ground-tenor.

1. "Magnificat"; in the second mode. f. 6.
2. "Salve, Regina." First few notes only—number of voices uncertain. f. 7b.
3. "Specialis virgo." f. 8.
4. "Gaude, virgo Katerina." f. 8b.
5. "Ave, regina celorum." f. 9b.
6. "Albanus roseo rutilat semper (*sc.* super) astra decore." f. 10b.
7. "Sancta Dei genetrix." f. 11b.
8. "Beata et enupta virgo." f. 13.
9. "Salve, regina" (different from no. 2). f. 13b.
10. "Dies dignus decorari." f. 14b.
11. "Christe, sanctorum decus angelorum." f. 15b.
12. "Ascendit Christus super celos." f. 16b.
13. "Speciosa facta es." f. 17b.
14. "Alma redemptoris mater." f. 18.
15. "Regina celorum, ave." f. 19b.
16. "Gloria sanctorum." f. 20b.
17. "Gaude, virgo, salutata angelico ul[ul]atu" (cantus i and ii, tenor, and contra-tenor). f. 21b.
18. "Sancta Maria, non est tibi similis." f. 23.
19. "Salve, mater salvatoris." f. 23b.
20. "Salve, scema sanctitatis" (cantus, altus, tenor i and ii). f. 24b.
21. "Preco preheminencie" (cantus i and ii, tenor, contra-tenor). f. 26b.
22. "Gaude, felix Anna." f. 28b.
23. "Beata Dei genitrix." f. 30b.
24. "Alma redemptoris mater" (different from no. 14). f. 31b.
25. "Sancta Maria, succurre miseris." First few notes only—number of voices uncertain. f. 32b.
26. "Quam pulcra es." f. 32b.
27. "Crux fidelis." f. 34b.
28. "Veni, sancte spiritus" (cantus i and ii, tenor, contra-tenor). f. 36b.
29. "Sub tuam protectionem." f. 38b.
30. "O crux gloriosa." f. 39b.
31. "Veni, sancte spiritus" (different from no. 28). f. 40b.
32. "[Credo in unum Deum] Patrem omnipotentem." f. 41b.
33. "Regina cœli, letare." From the Bologna MS. f. 42b.

Of nos. 34–50 only the first few notes are given. Nos. 34–45 are on f. 45, the rest on f. 45b.

34. "Gloriose virginis Marie" (à 4). "Leonel [Power?]."
35. "Salve, Regina." By the same.
36. "Alma Redemptoris." "Forest."

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37. "Ibo Michi (*sic*) ad montem." "Leonel."
38. "Tota pulcra es." "Forest."
39. "Tota pulcra est." "Stove" (*sc.* Stowe?).
40. "Ibo Michi (*sic*) ad montem." By the same.
41. "Salve, sancta parens." "Leonel."
42. "Mater, ora filium." By the same.
43. "Anima mea . . ." By the same.
44. "Quam pulcra es." By the same.
45. "Anima mea liquefacta est." By the same.
46. "Ave, regina celorum." "Forest."
47. "Tel[l]us purpur[e]um genuit britannica florem" (in honour of St. Alban). "Jo. Benet."
48. "Gaude, martir, cum triumpho." "Forest."
49. "Virgo prefulgens." "Sandley."
50. "Lux fulget ex Anglia." "Benet."

Egerton 2448, ff. 138–149.

Paper; 19th cent. Small oblong folio. The MS. belonged to the Rev. E. Goddard. See also under Masses (above, p. 287).

"TERZETTINI Per Il Servizio delle Domeniche dell' Avvento. Scritti espressamente per li Ragazzi del Seminario Vaticano. Da Pier Luigi da Palestrina." Unaccompanied. They consist of Graduals, Offertories, and Post-communions for the 1st, 2nd, and 4th Sundays.

1. "Vias tuas, Domine." f. 138b.
2. "Ad te levavi animam meam." f. 139b.
3. "Dominus dabit benignitatem." f. 140b.
4. "Letatus sum." f. 141b.
5. "Deus, tu convertens." f. 142b.
6. "Jerusalem, surge." f. 144.
7. "Laudem Domini loquetur os meum." f. 145.
8. "Ave, Maria." f. 146.
9. "Ecce, virgo concipiet." f. 148.

Egerton 2449.

Paper; ff. 116. 19th cent. Oblong quarto.

MOTETS, chiefly for solo voices and (with one exception) 4-part chorus, with a bass, generally figured, in score; transcribed by Abbate F. Santini for the Rev. Edward Goddard.

1. "Salve, Regina" (in canon). "Andrea Basili." f. 1.
2. "In virtute tua." "Giovanni Masi, Romano." f. 5b.
3. "Ego sum panis." "Francesco Durante." f. 9b.
4. "Salve, Regina." "Luigi Vergelli." f. 14.
5. "Ave, Maris stella" (with strings, *etc.*). "Carlo M[a] Clari." ff. 21, 21b.
6. "Dextera Domini." By the same. ff. 21, 33.
7. "In virtute tua." By the same. ff. 21, 38b.
8. "Salva nos, Domine" (à 3). "Ottavio Pitoni." f. 43.

Nos. 9–16 are described at f. 46 as "Responsorj Per la notte di Natale, di David Perez."

9. "Hodie nobis cœlorum Rex." f. 46b.
10. "Hodie nobis de cœlo." f. 55b.
11. "Quem vidistis, Pastores?" f. 62b.
12. "O Magnum misterium." f. 76.
13. "Beata Dei Genetrix." f. 85.
14. "Sancta et immaculata Virginitas." f. 91.
15. "Beata viscera." f. 98b.
16. "Verbum caro factum est." f. 107b.

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Egerton 2451, ff. 1–92 *passim.*

Paper; 19th cent. Oblong octavo. The MS. also contains a Fugue (see under Harmony) and a Madrigal, of about the same date; another Motet (above, p. 319); and a Requiem (p. 395).

MOTETS for several voices, with a figured bass for organ (unless the contrary is stated), in score. Apparently transcribed by Abbate F. Santini for Rev. E. Goddard, to whom the whole volume afterwards belonged.

1. "Benedictus" (for two choirs of 4 voices each). "Alessandro Melani." f. 1.
2. "Dixit Dominus" (in the 8 modes). "Giovanni Molinari, Romano." f. 14.
3. "Aurea luce" (hymn for 2 solo voices, with two choirs of 4 voices each). "Nicolaus Jommelli, 1750." f. 23.
4. "Tu es sacerdos": fugue from the "Dixit" (in the 8th mode, for two choirs of 4 voices each). "Giuseppe Jannacconi." f. 45.
5. "Memento, Domine, David" (for 4 voices, without accompaniment). "Domenico Scarlatti." f. 65.
6. "Protexisti me, Deus"; described as "Il concorso" (for 5 voices, without accompaniment). "Durante." f. 86b.

Egerton 2453, ff. 14–42.

Paper; 19th cent. Oblong quarto. See also under Masses (above, p. 237).

"CREDO," for 4 voices, with violins and a figured bass for organ, in score, by Leonardo Leo. In the hand of Abbate Fortunato Santini.

Egerton 2454, ff. 30, 93, 101.

Paper; 19th cent. Oblong quarto. See also under Miserere (above, p. 251).

SACRED Latin works by Italian composers, in score.

1. "Christus factus est pro nobis obediens"; for 5 voices, with accompaniments for violoncellos, contrabasso, and organ, by "Giovanni Paesiello, compositore delle LL. Maestà Siciliane." Followed by a Miserere. f. 30.
2. "Benedictus Dominus Deus Israel" for 2 choirs of 4 voices each, with a figured bass. "Gio. Carlo Maria Clari." f. 93.
3. "Tu es Petrus"; a similar setting. "Alessandro Scarlatti." f. 101.

Egerton 2457, ff. 44–64.

Paper; 19th cent. Oblong quarto. See also under Magnificat (above, p. 210).

MOTETS for 4 voices (unless the contrary is stated), in score, transcribed by Abbate F. Santini [at the Lateran?] and apparently all of them ascribed by him to Palestrina. The first and last numbers appear to be unpublished.

1. "Christus factus est"; added at the end of the Lamentations (see above, p. 200). f. 44.
2. "Gloria, laus, et honor." f. 46b.
3. "Pueri hebreorum vestimenta prosternebant." f. 47b.
4. "Ingrediente Deo." f. 50b.
5. "Laudate, cœli" (5 voices). f. 54.
6. "Libera me, Domine" (3 and 4 voices). f. 57.
7. "Jerusalem, convertere" (8 voices). From Lamentations (?). f. 62.

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Egerton 2459, ff. 32–218 *passim.*

Paper; 19th cent. Oblong quarto. See also under Masses (above, p. 238).

MOTETS, in score, by Italian composers. Nos. 1–3 are in the hand of Abbate Fortunato Santini.

1. "Dixit Dominus" with "Gloria Patri"; for 2 choirs of 4 voices each, with accompaniments for oboes, horns, and strings. "Leonardo Leo." f. 32.
2. "Tu es Petrus"; for 2 choirs of 4 voices each, with a figured bass for organ. "Alessandro Scarlatti." f. 137.
3. "Domine, ad adjuvandum" with "Gloria Patri"; for 5 voices, with accompaniments for trumpets and strings, and a figured bass for the organ. "Gio. Carlo Maria Clari." f. 155.
4. "Dixit Dominus" with "Gloria Patri"; for 4 choirs of 4 voices each, with a bass for the organ. "Pitoni." f. 202.

Egerton 2460, 2461, *passim.*

Paper; 19th cent. Oblong quarto. The MSS. also contain a Magnificat (above, p. 210), Masses (p. 238), a Stabat Mater, and a Te Deum.

COLLECTION of Motets, *etc.*, in score, made by Abbate Fortunato Santini (in whose hand Eg. 2461 is), and presented by him to the Rev. Edward Goddard. They are given as sung in the Sistine Chapel or St. Peter's, and to most of them is appended a note of the festival for which they were written.

Vol. I. Fifteen Motets, for 6 voices, unless the contrary is stated. All of them, except no. 11, are in Add. 34051 (above, p. 351).

1. "Salvatorem expectamus." "Gregorio Allegri." f. 2b.
2. "Hierusalem, cito veniet salus tua." "Palestrina." f. 4b.
3. "Veni, Domine"; with second part, "Excita, Domine." By the same. ff. 10b, 13b.
4. "Canite tuba in Sion" (5 voices); with second part, "Rorate, cœli." By the same. ff. 16b, 19b.
5. "Dies sanctificatus" (4 voices). By the same. f. 23b.
6. "Quem vidistis, pastores." "Tommaso Ludovico Vittoria" (attributed to G. M. Nanini in Add. 34051, f. 30). f. 25b.
7. "Hodie nobis cœlorum rex." "Giovanni Maria Nanini." f. 32b.
8. "Cum autem esset Stephanus." "Giovanni Pier Luigi Palestrina." f. 38.
9. "Hic est beatissimus Evangelista." By the same. f. 43.
10. "O admirabile commercium" (5 voices). By the same. f. 48.
11. "O magnum mysterium"; with second part, "Quem vidistis, pastores." By the same. ff. 51, 54.
12. "Surge, illuminare" (2 choirs of 4 voices each). By the same. f. 62.
13. "Tu es Petrus." By the same. f. 67.
14. "Hodie beata virgo Maria" (5 voices). By the same. f. 70.
15. "Responsum accepit Simeon" with second part, "Cum inducerent puerum." By the same. ff. 73, 75.

Vol. II. Twenty-two Motets, for 5 voices, unless the contrary is stated.

1. "Derelinquat impius viam suam." "Joannis Petri Aloysii Prænestini." f. 4b.
2. "Emendemus in melius" (4 voices). "Gabrielis Calvez." f. 9.
3. "Ecce, odor filii mei" (6 voices).

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"Arcangeli Cribelli (*sc.* Crivelli)." f. 14.
4. "Lamentabatur Jacob." "Cristophori Morales." f. 18b.
5. "Cantemus Domino gloriose" (6 voices). "Matteo Simonelli." f. 29.
6. "Peccavimus." "Joannis Petri Aloysii Prænestini." f. 33b.
7. "Fratres, ego enim accepi" (2 choirs of 4 voices). By the same. f. 43b.
8. "Victimæ paschali" (4 voices). "Mathæi Simonelli." f. 51.
9. Another setting (2 choirs of 4 voices). "Joannis Baptistæ Fazzini." f. 54.
10. "Angelus Domini descendit." "Joannis Petri Aloysii Prænestini." f. 66b.
11. Another setting (2 choirs of 4 voices). "Claudii Casciolini." f. 78b.
12. "Jesus junxit se discipulis" (a similar setting). "Prænestini." f. 90b.
13. "Surrexit pastor bonus" (6 voices). "Thomæ Ludovici [de] Victoria." f. 105.
14. "O rex gloriæ" (4 voices). "Prænestini." f. 109.
15. "Cum complerentur dies Pentecostes" (6 voices). By the same. f. 112.
16. "O beata et gloriosa Trinitas." By the same. f. 116.
17. "O Salutaris hostia." "Giovanni Biordi." f. 120b.
18. "Fuit homo missus a Deo." "Palestrina." f. 132.
19. "Quæ est ista quæ processit." By the same. f. 136b.
20. "Hodie nata est beata virgo." By the same. f. 141b.
21. "Vidi turbam magnam" (2 choirs of 4 voices). "Francisci Suriani." f. 146.
22. "In lectulo meo" (a similar setting). "Petri Bonomi." f. 155.

Egerton 2462, ff. 2, 32.

Paper; 19th cent. Oblong quarto. See also below, under sacred Songs.

MOTETS for 4 voices, in score.

1. "Alleluja! Veni, Sancte Spiritus"; with a figured bass for the organ. "Nicola Jommelli" (see also Add. 14141, f. 102). f. 2.
2. "Libera me, Domine." "Claudio Casciolini." f. 32.

Egerton 2463, ff. 22, 48.

Paper; 19th cent. Oblong quarto. See also under Magnificat (above, p. 210).

Two MOTETS for 5 voices, in score, in the hand of Abbate Fortunato Santini, who appears to have given them to the Rev. Edward Goddard.

1. "Justorum Animæ"; with a figured bass. "Andrea Basili." f. 22.
2. "Surrexit Dominus. Alleluia"; with accompaniments for strings and figured bass for organ. "Adolfo Hasse." f. 48.

Egerton 2464, ff. 37–55.

Paper; 19th cent. Oblong folio. See also under Lamentations (above, p. 199).

"RESPONSORJ a Tenore e Basso e Christus factus est a 3 . . . per il Mercoldi, Giovedi e Venerdi Santo . . . di Giovanni Bononcini"; with figured basses, in score. Copied by Abbate Santini for the

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Rev. E. Goddard. Only the first nocturns are set to music (*cf.* Add. 14137, above, p. 332).

1. "In Monte Oliveti." f. 37b.
2. "Tristis est anima mea." f. 39b.
3. "Ecce, vidimus eum." f. 41b.
4. "Omnes amici mei dereliquerunt me." f. 43b.
5. "Velum templi scissum est." f. 45b.
6. "Vinea mea electa." f. 47b.
7. "Sicut ovis ad occisionem." f. 49b.
8. "Jerusalem, surge." f. 51.
9. "Plange quasi virgo, plebs mea." f. 52b.
10. "Christus factus est pro nobis obediens." f. 54.

Egerton 2466, ff. 43–70.

Paper; 19th cent. Oblong folio. The MS. was presented by Abbate Santini to Rev. Edward Goddard. It also contains "Lamentations" (see below, under sacred Songs).

INTROITS and gradualia for Sundays in Lent, for 4 voices, with a figured bass, in score, by Leonardo Leo, 1744.

1. "Judica me, Deus." f. 43b.
2. "Eripe me, Domine." f. 47.
3. "Invocabit me." f. 49b.
4. "Angelus (*sc.* Angelis) suis Deus mandavit." f. 51b.
5. "Scapulis suis obumbrabit tibi." f. 54.
6. "Jerusalem, lætare." f. 56b.
7. "Lætatus sum." f. 61.
8. "Misereris omnium, Domine." f. 64.
9. "Miserere mei, Deus"; with second part, "Misit de cœlo." ff. 66, 67.
10. "Adjuva nos, Deus." f. 68b.

Egerton 2467.

Paper; ff. 65. 19th cent. Oblong quarto.

"RESPONSORJ a quattro voci con Violoncello e Organo ad libitum per il Giovedi, Venerdi e Sabato Santo...di Leonardo Leo"; in score. Transcribed by Abbate Santini for the Rev. E. Goddard. The contents are the same as those of Add. 14137 (see above, p. 332); for first lines, see the Index to the present Catalogue.

Egerton 2470, ff. 17–48b *passim*.

Paper; 19th cent. Oblong folio. See also under Miserere (above, p. 251).

MOTETS, in score, in the hand of Abbate Fortunato Santini. Except where the contrary is stated, they are for 4 voices and unaccompanied.

1. "O Crux, ave, spes unica." "Thomae Ludovici [de] Victoria Abulensis." f. 17.
2. "O bone Jesu." "Palestrina." f. 19b.
3. "Sicut cervus desiderat" (no. 1 of the 2nd book of Motets for 4 voices, 1604). By the same. f. 24.
4. "Exaltabo te, Domine"; for 5 voices. By the same. f. 30.
5. "Adoramus te, Christe"; with a figured bass. "Giacomo Perti." f. 43.
6. "Caligaverunt oculi mei"; with a figured bass. By the same. f. 44b.
7, 8. Two settings of "Adoramus te, Christe." In F and G minor. "Antonio Lotti." ff. 46b, 48.

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Egerton 2571, ff. 8b–33 *passim*.

Paper; 19th cent. Oblong folio. The MS. also contains Glees, Madrigals, and a Miserere (above, p. 252).

ANTIPHONS, *etc.*, in score; by Samuel Wesley. Transcribed by J. P. Street.

1. "Dixit Dominus" (à 8). f. 8b.
2. "Salve, Regina" (à 8). f. 24.
3. "Levate capita vestra" (à 4). f. 27b.
4. "Ecce, jam noctis tenuatur umbra." f. 31b.
5. "Anima nostra erepta est" (à 5). f. 33.

Additional 14188, f. 78.

Paper; 19th cent. Quarto. See also above, p. 297.

"DIXIT Dominus": psalm for 2 choirs of 4 voices each, with accompaniments for strings and organ, in score, by Antonio Sacchini. In the hand of Abbate Fortunato Santini. It ends with the "Gloria Patri."

Additional 14194, ff. 40–162.

Paper; 19th cent. Oblong quarto. The MS. also contains a Mass (above, p. 238), and a Miserere (p. 252).

MOTETS, with a figured bass for the organ, in score. In the hand of Abbate Fortunato Santini.

1. "Terra tremuit" (à 6). "Pietro Paolo Bencini, maestro della Cappella Giulla al Vaticano." f. 40b.
2. "Ave, Maria, gratia plena" (à 3). "Giovan. Battista Costanzi." f. 46.
3. "Intonuit de cœlo Dominus" (à 4). By the same. f. 48.
4. "Hæc dies quam fecit Dominus" (à 8). "David Perez." f. 50b.

Nos. 5–10 are for 2 choirs of 4 voices each.

5. "Dixit Dominus .Domino meo." "Gio. Batt[a] Costanzi." f. 58.
6. Another setting of the same words. By the same. f. 77.
7. "Memento, Domine, David." "David Perez." f. 89.
8. "In Exitu Israel." By the same. f. 104b.
9. "Credo." "Pietro Paolo Bencini." f. 119.
10. "Dixit Dominus." By the same. f. 137.

Additional 24290, ff. 1–34b.

Paper; 19th cent. Oblong folio. The MS. belonged successively to Domenico Dragonetti, Vincent Novello, and Dr. Henry Gauntlett. It also contains a Miserere (above, p. 248).

"SALVE, Regina"; for 2 voices, with accompaniments for strings (*etc.* ?), in score, by Gaetano Latilla.

Additional 31493, f. 95.

Paper; 19th cent. Oblong folio. See also under secular Duets (18th cent.).

"QUI diligit Mariam"; for 5 voices, with a figured bass for organ, in score, by Agostino Steffani.

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Additional 32312.

Paper; ff. 7. 19th cent. Folio.

MOTETS, in score, by Costanzo Porta.

1. "O sacrum convivium" (à 4). f. 1. | 2. "Regina cœli" (à 5). f. 4.

Additional 32391, ff. 101–148b.

Paper; 19th cent. Oblong folio. From the library of Otto Jahn. The MS. also contains a Cantata, a Madrigal, and parts of a Requiem (below, p. 395).

MOTETS, *etc.*, for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score. Where other instruments are employed in addition to these, mention is made below. Nos. 1–3 are "offertoria," by Ernest Eberlin.

1. "Benedixisti, Domine"; with 3 trombones, *etc.* f. 101.
2. "Ab ortu solis"; a similar setting. f. 113.
3. "O Jesu, cibus dulcis." f. 126.
4. "Kyrie"; with oboes, *etc.* "[J. D.] Zelenka." f. 139.

Additional 32395, ff. 1–17.

Paper; 19th cent. Oblong folio. The MS. also contains a Te Deum and Vespers of about the same date, and a sacred Song (below, p. 448).

"TERRA tremuit," ending with "Alleluia"; for 4 voices, with symphonies and accompaniments for oboes, horns, trumpets, drums, bassoons, and strings, with a figured bass for organ, in score, by Luigi Gatti.

Additional 32436, ff. 65–90b.

Paper; 19th cent. Quarto. See also above, p. 330.

"INCLINA aurem, Domine": a setting of Psalm LXXXVI for 2 choirs of 4 voices each, with organ accompaniment (in pencil) in score, by C. [F. A.] Billert (not Hermann Billert, as he is described in the German newspaper cutting on f. 65). *Autograph.* Dedicated to Queen Elizabeth [wife of Frederic William IV of Prussia].

Additional 32594, ff. 1–7, 45–84.

Paper; 19th cent. Folio. The MS. also contains some secular Cantatas (18th cent.) and sacred Songs (19th cent.).

SACRED Latin compositions for 4 voices; the first by Johannes Fuss, the others (antiphons or offertoria for solo voices and chorus) by "Professor" Josef Kumlik.

1. "O mi Deus"; without accompaniments, in score. In the hand of Carli Zoeller. f. 1.
2. "Asperges me"; with strings and organ, in parts. f. 45.
3. Another setting; with violoncello (in duplicate) and a figured bass for organ, in parts. f. 57.
4. "Pater noster"; without accompaniments. f. 70.
5. "Per signum crucis"; for 2 tenors and 2 basses, in score and in parts. f. 73.

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Additional 33444, ff. 29–46.

Paper; 19th cent. Folio. The MS. belonged to — Sigmund, apparently in 1853. It also contains a Mass (above, p. 239).

"VENI, Sancte Spiritus," in B♭, for 4 voices, with accompaniments for oboes, horns, and strings, and a figured bass for organ, in parts, by [Abbé Georg Joseph?] Vogler.

SECTION XIX.—ORATORIOS.

Additional 31472, ff. 84–90b.

Paper; early 18th cent. Folio. See also under Motets (above, p. 295).

"A SOLIS ortu": *sc.* the short Oratorio "Judicium Salomonis," for solo voices and 4-part chorus, with a figured bass for organ, in score, here said to be by "Carissime," but possibly by M. A. Cesti. The introductory symphony, published by F. Chrysander in the *Denkmäler der Tonkunst*, 1869, is not included.

Additional 34264.

Paper; ff. 62. Early 18th cent. Oblong folio.

"IL MARTIRIO di Santa Cecilia": short Oratorio in two parts, for solo voices, with symphonies and accompaniments for strings, in score, by Quirino Colombani. The characters are Sta. Cecilia, Valeriano, Tiburtio, and Amalchio.

Additional 14123.

Paper; ff. 142. A.D. 1721. Oblong quarto.

"S. Evgenia": Oratorio in 3 acts, for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, oboes, strings, *etc.*, in score, by Porpora, 1721. *Autograph.* The characters are S. Philippo, Claudia, Gian Cola, Bubbo, Sergio, Melanzia, Sta. Eugenia, Valerio the prefect of Alexandria, Filareto his counsellor, and a Chorus of Priests.

Additional 32169, ff. 61–73b.

Paper; about 1726 (date of composition). Oblong folio. The MS. belonged to Johann Nepomuk Hummel. It also contains a Motet (above, p. 329), Duets, portions of Operas, *etc.*, described elsewhere.

FOUR ARIAS with accompaniments for strings and a figured bass for organ, in score, [from "Il testamento di nostro Signor Gesù Cristo sul

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Calvario"], by Giovanni Giuseppe Fux. The first two are followed by ritournelles.

1. "Al tuo piè, mio figlio e Dio." f. 61.
2. "Dammi de le mie colpe un pien dolore." f. 62b.
3. "Veder l'eterno verbo morir." f. 65b.
4. "Si tempra il mio martir." f. 70b.

Additional 28172.

Paper; ff. 90. A.D. 1731. Oblong quarto.

"IL PIANTO e il Riso delle Quattro Stagioni dell' Anno per la Morte, Esaltazione, e Coronazione di Maria sempre Vergine Assunta in Cielo": Oratorio in two parts, for solo voices and chorus, with symphonies and accompaniments for strings and harpsichord, in score, by Benedetto Marcello, 1731. *Autograph.* The name of the librettist (now obliterated) appears to have been Giulio Vitelleschi, a Jesuit. The characters are the Four Seasons.

Additional 31870.

Paper; ff. 126. About 1733 (date of composition). Large folio.

"DEBORAH": Oratorio in three parts, for solo voices and 8-part chorus, with symphonies and accompaniments for trumpets, horns, flutes, oboes, bassoons, drums, strings, organ, and harpsichord, in score, by George Frederic Handel. It is said to be transcribed by [John] Christopher Smith, the elder, and is evidently taken from the original score before the revival of the work in 1744, in which year certain alterations (noted in the Händel-Gesellschaft's edition) were made. The present copy closely corresponds with the same edition, but omits the overture and the 1744 additions and the four choruses borrowed from the Coronation Anthems. The names of three of the original singers, — Senesino, [Anna] Strada [del Pò] and — Montagnana, are given at ff. 26b, 27.

Additional 34006.

Paper; ff. 168. About 1733 (date of composition). Large folio. Bookplate with arms of Thomas Chilcot, organist of Bath, 1757.

THE SAME WORK, in score, by Handel, transcribed by [John Christopher] Smith from the original. It corresponds very closely with the preceding MS., which appears to be in the same hand, the only variation of importance being that the present MS. contains the four choruses borrowed from the Coronation Anthems, which are omitted in the other.

Additional 31489, f. 54b.

Paper; after 1733 (date of composition). Oblong folio. See also below, under Songs (18th cent.).

"CEASE thy anguish"; with a figured bass for harpsichord, in score, being the first portion of the duet in "Athaliah," by Handel, transposed from the original key.

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Kings 317, ff. 33–37.

Paper; A.D. 1735. Quarto. See also under Organ Concertos.

AN "ALLELUJAH" chorus tacked on by Handel at the end of his organ concerto in F (op. 4)—upon a theme in which it is founded—and performed along with the concerto at the end of the oratorio, "Il trionfo del tempo e della verità" (composed in 1708), on the occasion of its revival in 1737 (see Add. 31568, below). *Holograph.* Signed "G. F. H., March 25. 1735."

Additional 31568.

Paper; ff. 131. About 1737 (see below). Oblong folio. For a further description of the MS., see the *Catalogue of Additions*, 1876–1881.

["IL TRIONFO] del Tempo e della Verità": Oratorio in three parts, for solo voices and chorus, with symphonies and accompaniments for flutes, oboes, horns, trumpets, drums, strings and organ, in score, by Handel. The words (as far as they go) and a considerable portion of the music are the same as those in the 1708 version. The numbers written for the present version [1737], but not incorporated in the English work of 1757, are printed at the end of vol. xxiv of the Händel-Gesellschaft's publications, with the exception of the sinfonia at the beginning of part ii, the air "Folle dunque tu sola presumi" in part ii, and some of the recitatives. The first 93 folios appear to be in the hand of John Christopher Smith. In some numbers the words used in the English work are inserted over the Italian text.

Additional 5319.

Paper; ff. 131. About 1738 (date of composition). Large folio. Belonged to Sir John Hawkins.

"SAUL: Oratorio," in three parts, for solo voices and chorus, with symphonies and accompaniments for trumpets, flutes, bassoons, trombones, carillon, drums, strings (including "teorba," *sc.* theorbo), harp, harpsichord, and organ, in score, by Handel. The trombone parts are written out separately at the end. The whole is in the same hand as Add. 34006 [? that of John Christopher Smith, see above, p. 365]. Several of the numbers, which in the Händel-Gesellschaft's edition are relegated to the Appendix, are given here in the body of the work, as is also the quasi-ritournelle for the harp, which follows David's air, "O Lord, whose Mercies." The scenes are indicated throughout, the famous Dead March being here styled "Elegy on the death of Saul and Jonathan."

Additional 31504, ff. 115b–120b.

Paper; after 1740. Folio. See also below, under sacred Songs (p. 436).

FIVE NUMBERS sung by Signora Strada, Signor Carestini and Miss Young, in the Oratorio "Athaliah" [1733], by Handel. They are all

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airs except no. 3, which is a duet, and are written with a bass, in score.

1. "Will God, whose mercys ever flow." f. 115b.
2. "Soothing Tyrant, falsely smiling." f. 116.
3. "Cease thy anguish." f. 116b.
4. "Thro' the land so lovely blooming." f. 118b.
5. "Softest sounds no more can ease me." With a part marked for 1st violin. f. 120.

Additional 14136.

Paper; ff. 184. After 1742 (watermark). Oblong folio.

"La Passione di Gesu Christo": Oratorio, in two parts, for solo voices and chorus, with symphonies and accompaniments for oboes, horns, flutes, and strings, in score; the words by Abbate Pietro Metastasio, the music by Nicolò Jommelli. The characters are Saints Pietro, Mad[d]alena, Giovanni, and Giuseppe d'Arimatea, and a Chorus of Disciples.

Additional 31687.

Paper; ff. 208. After 1742. Oblong folio.

Another copy of the same work. It closely resembles the preceding MS.

Additional 5337, ff. 51–57.

Paper; about 1743 (date of production). Quarto. The contents of this MS. are in different hands, including a sacred Canon (above, p. 122), portions of Operas (early 18th cent.), and Catches, Glees, and Madrigals (18th cent.), described elsewhere.

"Thou soft invader of my soul": duet with accompaniments for strings and figured bass, in score, from "Solomon," by Dr. Boyce.

Additional 33351, ff. 1b, 5b, 6.

Paper; about 1743 (date of production). Oblong octavo. See also under secular Songs.

Three numbers from Dr. William Boyce's "Solomon"; without accompaniment.

1. Recit. and air, "How lovely art thou." f. 1b.
2. "Air, "On his Face the vernal Rose." f. 5b.
3. "Recit. and air, "Who quits the Lilly's fleecy white." f. 6.

Additional 14124.

Paper; ff. 132. A.D. 1748. Oblong folio.

"Oratorio per la Nascita di Gesu Cristo" (*sc.* "Il Verbo incarnato"?), in two parts, for 3 solo voices (Peace, Justice, and Truth), with symphonies and accompaniments for psaltery, horns (hunting and

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otherwise), flutes, bassoons, and strings, in score, by Nicolò Porpora, 1748. *Autograph.*

Additional 14245, ff. 30–33.

Paper; first half of 18th cent. Oblong folio. See also under Pianoforte Solos.

PORTIONS of several melodies, most of them with a bass for harpsichord, in score. The last two are partly supplied with words, for a bass voice, beginning apparently "Seppe lo Antonio" (f. 32), and "D' ogni fedele il Core" (f. 32b), evidently intended to form part of an Oratorio, possibly "Santo Antonio," by Michele Falco, about 1730.

Additional 30798, f. 71.

Paper; first half of the 18th cent. Oblong folio. See under Operas.

DUET [from the Oratorio "San Guglielmo d' Aquitania," 1731], by Giovanni Battista Pergolese, introduced by him into his opera "Olimpiade," to the words "Ne' giorni tuoi felici."

Additional 31491, ff. 62–65.

Paper; first half of the 18th cent. Oblong duodecimo. For other contents of the MS., see under secular Duets.

DUET (David and Bathsheba), "Care gioie," with a bass for harpsichord, in score, apparently from an Oratorio, by Giovanni Buzzoleni.

Additional 32024.

Paper; ff. 77. After 1751 (see f. 1). Folio.

Two Oratorios for solo voices and chorus, with symphonies and accompaniments for flutes, chalumeau (in no. 2 only), oboes, bassoons, strings, and harpsichord, in score, composed by Giovanni Adolfo Hasse, for the Electoral chapel at Dresden.

1. "I Pellegrini al Sepolcro di nostro Salvatore"; in two parts, 1751. The characters are Albino, Eugenio, Teotimo, Agapito, a Guide, and a Chorus of 5 voices. f. 1.
2. "Le Virtù a piè della Croce"; 1737. The characters are Carità, Fede, Speranza and Inferno. f. 52.

Additional 14147.

Paper; ff. 279. A.D. 1755, *etc.* Oblong quarto.

TWO ORATORIOS in two parts, written for solo voices with instrumental accompaniment, in score, by Giovanni Battista de Orchis. *Autograph.*

1. "Oratorio sacro del Glorioso S. Gaetano"; with trumpets, oboes, *etc.* The characters are:—Genio Celeste, Speranza, Roma, S. Gaetano, and Genio Maligno. f. 1.
2. "Oratorio ... in lode della Vergine SS^ma^ Maria, figurata nell' Istoria sacra della Reggina Esder,...1755"; with hunting trumpets, horns, oboes, *etc.* There are separate parts for the horns, strings, and voices. The characters are Assuero, Edisa, Mardocheo, and Amanno. f. 95.

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Additional 34267, B, f. 25.

Paper; about 1755 (see below). Quarto. The MS. also contains a sacred Song (below, p. 433), Harpsichord Solos, *etc.*, described elsewhere.

THE HYMN of Eve, beginning "How chearful along the gay mead," from "Abel" [by Dr. Arne, 1755]. The melody with a bass.

Additional 5062.

Paper; ff. 154. Before 1760 (date of transcriber's death). Oblong quarto. Bookplate, with arms, of James Mathias.

"MESSIAH"; in score, by Handel, transcribed by Henry Needler, evidently from a very early copy taken before the alterations in the modern editions (dating from 1744?). The present MS. corresponds closely with Arnold's edition, omitting the alterations referred to above. The appearance of the word "Pif." [= Pifferari] at the beginning of the pastoral symphony would seem to show that the MS. was transcribed from the original; but on the other hand the settings of "Why do the nations" and "O death, where is thy sting," mentioned in the introduction to the English Handel Society's edition (*q. v.*) and given as alternatives in Arnold's edition, do not appear here.

Additional 29386, ff. 70, 73 (reversed).

Paper; about 1762. Quarto. See also under Catches.

ARRANGEMENT for harpsichord of the following fragments from oratorios by Handel:—

1. "March in Judas Maccabeus." f. 73. | 2. "Slow movement in overture of Esther." f. 70.

Additional 27932, f. 26b.

Paper; after 1762 (the date of the other composition on the same page). Octavo. See also under Operas.

AN AIR without words or accompaniment, headed "Susanna." Possibly from the oratorio of that name, by Handel, but not recognizable in its present form.

Additional 11515–11517.

Paper; ff. 91, 70, 73. About 1764 (date of performance). Oblong quarto. Belonged to [James] Bartleman, and afterwards to William Brown Kitchiner (bookplate with arms).

"JUDITH": Oratorio in three acts, for solo voices and chorus, with symphonies and accompaniments for trumpets, horns, flutes, oboes, bassoons, strings, harpsichord and organ, in score, composed by Dr.

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[Thomas Augustine] Arne. In three volumes. The greater part of it is *autograph*. A few leaves (ff. 38–41b) in vol. ii are in the hand of Dr. [Samuel] Arnold, who seems to have re-set the scene in which they are interpolated. One or two numbers given in Walsh's edition are omitted here; but on the other hand the recitatives and choruses, left out in the published edition, appear in full. The characters are Judith, Holofernes, Ozias, Abra, and Charmis.

Among the singers indicated as taking part in various performances of the work are [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [Mary] Barthelemon, [Joseph] Vernon, [Theresa] Cornelys and [Samuel] Champness.

The air "How chearful along the gay plain" (vol. iii, f. 4) is the well-known "Hymn of Eve," from the same composer's "Abel," 1755, adapted for the present work.

Additional 33568, ff. 78b, 88, 88b.

Paper; about 1768. Quarto. See also above, p. 69.

FRAGMENTS of the "Messiah" [1741], by Handel.

1. "Allelujah": the "Hallelujah" chorus. Vocal score, without accompaniment. f. 78b.
2. The treble part of the chorus, "Worthy is the Lamb." f. 88.
3. The treble part of the "Amen" chorus. f. 88b.

Additional 5320.

Paper; ff. 189. After 1769 (see f. 80b, *etc.*). Large quarto. Presented by Sir John Hawkins in 1789.

"ISRAEL in Egypt": Oratorio in two parts, for solo voices and double choir, with symphonies and accompaniments for oboes, trumpets, bassoons, drums, strings, harpsichord, and organ, in score, by Handel [1738]. Apparently transcribed for Dr. [Samuel] Howard (d. 1782) with a view to engraving, and collated with two other scores. It corresponds very closely with the Händel-Gesellschaft's edition, except that the trombone parts are not included.

Additional 34997.

Paper; ff. 89. A.D. 1774. Oblong folio.

"RUTH," by S[amuel] W[esley]. *Autograph*. The MS. bears various dates between 8 Sept. and 26 Oct. 1774 (when the composer was only eight years old); and the airs are said to have been composed before he was six. In score, the accompaniments written for trumpets, drums, oboes, violins, violas, violoncello, and organ.

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Additional 34998, ff. 21–48b *passim*.

Paper; about 1774–1775. Oblong folio. See also above, p. 70.

FRAGMENTS and sketches of oratorios, chiefly by S[amuel] Wesley.

1. Part of scene from "Ruth," beginning "Naomi, dry those tears." ff. 21–22.
2. "If God be for us" [from the "Messiah"]. "Handel." f. 22b.
3. "With pleasure I obey": air, followed by duet between Hephzibah and Manasseh. ff. 29–30.
4. Scene between Gideon, Oreb, and an Israelite, beginning "Like a bright cherub": apparently from an oratorio called "Gideon." ff. 41–43b.
5. Airs from "Ruth." ff. 46–48b.

For the extracts from "Ruth," compare the preceding MS.

Additional 17855, ff. 3, 6, 86.

Paper; before 1776. Oblong folio. See also above, p. 70.

THREE NUMBERS from Handel's "Messiah," consisting of the voice-part, or parts, with figured bass in score.

1. Air, "Comfort ye, my people." f. 3.
2. Chorus, "And the Glory of the Lord." f. 6.
3. Chorus, "Worthy is the Lamb." f. 86.

Additional 15996.

Paper; ff. 229. About 1779 (date of production). Oblong quarto. Belonged to Domenico Dragonetti.

"L'ASSALONNE": Oratorio in two parts, for solo voices, with symphonies and accompaniments for trumpets, horns, oboes, flutes, and strings, in score, by Domenico Cimarosa. Copied at Bologna. The characters are David, Assalonne, Abisai, and Gioabbo.

Additional 34999, ff. 1–80b.

Paper; A.D. 1779, *etc.* Quarto. The MS. appears to have belonged at one time to Vincent Novello (see f. 12). For other contents, see under Hymns (above, p. 194).

ACT II and part of act iii of "The Death of Abel," in full score, followed by the parts of the overture to act ii, by S[amuel] Wesley. *Autograph.* Said to have been composed when Wesley was eleven, but apparently a rather later copy. The overture bears the date 1779. The instruments employed are oboes, bassoons, strings, and organ; and occasionally also horns, trumpets, and drums.

Additional 16021.

Paper; ff. 186. About 1780 (supposed date of production). Oblong folio. The name of Walker, of 13 St. Martin's Street, occurs on f. 140, but whether as owner or copyist does not appear.

"LA DISTRUZZIONE di Gerusalemme": Oratorio in two acts, for solo voices and 3-part chorus, with symphonies and accompaniments

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for flutes, oboes, clarinets, horns, trumpets, bassoons, strings, and drums, in score, by Pietro Carlo Guglielmi. Both Fétis (*Biographie Universelle*) and Riemann (*Opern-Handbuch*) attributed this composition to Pietro Guglielmi the father, Riemann even giving the date as about 1780, in which year the younger Guglielmi was only about 17. Possibly the corrections and additions are in the hand of the latter. The characters are Semira, Nabucco, Almansor, Naballe, Manasse, Sedecia (*alias* Sidagero), Rabsace (*alias* Darbaces), and Geremia.

Additional 32174, ff. 36–79b *passim*.

Paper; before 1784 (see C. F. Pohl's *Joseph Haydn*, vol. ii, p. 283). Oblong octavo. See also under Operas (1782).

[THE OVERTURE to "Il Ritorno di Tobia," 1775, published by Artaria as the last of a set of "Sei Sinfonie a grand orchestra, opera XXXV," by Franz Joseph Haydn.] Written for 2 oboes, flutes, bassoons, 2 horns, and strings, in parts.

Additional 27634.

Paper; ff. 165. A.D. 1785. Oblong quarto. Belonged to William Hutchins Callcott.

"ELIJAH": Oratorio in three parts, for solo voices and chorus, with symphonies and accompaniments for trumpets, horns, oboes, bassoons, strings, drums, and figured bass for harpsichord or organ, in score, by John W[all] Callcott, M.B., 1785; the words by Thomas Skelton Dupuis of Christ Church, Oxford. Composed in August–November, 1785. The characters are Elijah, Ahab, Jezebel, Obadiah, a Messenger, an Israelitish man and woman, a Priest of Baal, and Choruses of Priests of God and of Baal, *etc.* The principal singers named are Miss Harwood, [Vincenzo] Bartolini, Signor Tasca, [John] Dyne, [John] Hindle, and [John] Sale [Jun.?].

Additional 30388.

Paper; ff. 221. A.D. 1786, 1789. Quarto.

"THE CAPTIVITY of Judah": Oratorio in three parts, for solo voices and chorus (single and double), with symphonies and accompaniments for oboes, trumpets, bassoons, strings, drums, and organ, in score, by William Crotch. *Autograph.* The words were selected by the Rev. A. C. Schomberg, Fellow of Magdalen College, Oxford (to whom the work was dedicated in 1790), and the Rev. J. Owen, of "Bene't" (Corpus Christi) College, Cambridge. It was begun in 1786 (when the composer was eleven years old), the last part and the entr'actes being written in 1789.

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Additional 24285.

Paper; ff. 216. About 1790 (supposed date of production). Oblong quarto. Belonged to Charles Hatchett, and afterwards to Dr. Henry Gauntlett.

"S. Elena al Calvario": Oratorio in two acts, for solo voices and 4-part chorus, with symphonies and accompaniments for horns, flutes, oboes and strings, in score; the words by Pietro Metastasio, the music by Pasquale Anfossi. The characters are S. Helena, S. Macario, Draciliano, Eudossa, and Eustatio.

Additional 28613, ff. 2, 3.

Paper; before 1798. Oblong folio. See also under secular Songs.

Sketches, in the hand of Joseph Haydn, of the choruses, "Awake the harp," and "The heav'ns are telling," in his Oratorio, "The Creation."

Additional 31412, ff. 61–70b.

Paper; about 1798 (see below). Oblong quarto. The MS. also contains Motets (above, p. 318), sacred Songs (below, p. 440), and various secular compositions, described elsewhere.

"Jephta": Oratorio, for solo voices and 4-part and 6-part chorus, with a figured bass for organ, in score, by Carissimi. The characters are Historicus (*i.e.* the Sacred Historian), Jephthah and his Daughter, and a Chorus. The whole is in the hand of Dr. Crotch, who has noted many of the passages borrowed by Handel. The MS. was acquired by the annotator at the sale of Dr. Philip Hayes' library in 1798, and many of the compositions (chiefly at the end of the volume) are in the hand of the later owner, who has also added a few remarks at the beginning on the styles of the chief composers whose works are contained in the volume.

Additional 31815, ff. 1–53b.

Paper; A.D. 1798. Oblong folio. The volume also contains a secular Chorus (1795), Glees (1800), and part of an Opera (1803), described elsewhere.

Portions of the Oratorio, "The Captivity," in three acts, by R. J. S. Stevens, including the duet, "As panting flies the hunted hind" (with violin obligato, and figured bass for pianoforte, in score), and most of the choruses in acts i and iii (in parts). *Autograph.* At the beginning is Dr. Goldsmith's libretto in the composer's hand, with numerous alterations by him, preceded by a fair copy.

Printed Book, A. 909, p. 115.

Paper; 18th cent. Oblong octavo. See also under sacred Songs (below, p. 440).

"Total Eclipse": air from "Sampson," [by Handel]. The melody only.

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Additional 14112, f. 92.

Paper; 18th cent. Oblong quarto. See also under sacred Songs (below, p. 442).

ARIA, "Con miglior Duce"; with oboes, horns, and strings [from "La Morte d' Abele," 1732], by Leonardo Leo.

Additional 14157, ff. 48–52.

Paper; 18th cent. Oblong folio. See also under Operas.

ARIA, "Ah! se macchiar quest' anima douesse"; with accompaniments for strings, in score [from "Isacco"], by Nicolò Jommelli.

Additional 15984.

Paper; ff. 121. 18th cent. Oblong folio. Bequeathed by Domenico Dragonetti, in 1846.

PART I of "Ninive Conversa": Oratorio in two parts, with Latin words, for solo voices and 3-part chorus, with symphonies and accompaniments for horns, oboes, bassoons, and strings, in score, by Pasquale Anfossi. The characters are Jonas, Abiathar, Abner, Jaconias, Abra, and Rex.

Additional 16029.

Paper; ff. 131. 18th cent. Oblong quarto. Bequeathed by Domenico Dragonetti.

"BETTULIA Liberata": Oratorio in two parts, for solo voices and chorus, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for harpsichord or organ, in score; the words by Pietro Metastasio, the music by Nicolò Jommelli. The characters are Ozia, Giuditta, Charmi, and Achior.

Additional 29382, ff. 40b–44.

Paper; 18th cent. Narrow oblong duodecimo. See also under Motets (above, p. 323).

"O DEATH, where is thy sting"; for alto and tenor, with a bass for organ, in score, by Hendel (*sc.* Handel, from the "Messiah").

Additional 31477, ff. 66b–67, 69–77b.

Paper; 18th cent. Oblong folio. See also under Motets (above, p. 327).

"JEPHTHA": Oratorio for solo voices with 4-part and 6-part choruses, and a bass for organ, in score, by Carissimi. The last chorus (f. 66b) was transcribed by Rev. William Gostling, the remaining part of the work being added afterwards.

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Additional 31560.

Paper; ff. 110. 18th cent. Oblong folio.

"ESTHER, an Oratorio," or more properly speaking, "Haman and Mordecai, a masque"; for solo voices and 8-part chorus, with symphonies and accompaniments for trumpets, horns, oboes, bassoons, harp, and strings, in full score, by Handel. It is a transcript of the earlier form of the work, which was performed at Cannons in 1720 under the latter title. The chief variations from the edition published by the Händel Gesellschaft are (1) the transposition of the order of the numbers "Ye Sons of Israel" and "O Jordan"; (2) the transposition of the numbers "Save us, O Lord" and "How can I stay"; (3) the substitution of the words "Tyrants may awhile presume," *etc.*, for those of the chorus published as "Virtue, truth and innocence"; and (4) the omission in the present copy of the scene which concludes the Händel-Gesellschaft's edition, beginning "Let Israel songs of joy repeat."

The MS. is said to be in the hand of [John] C[hristopher] Smith [? the younger], Handel's amanuensis.

Additional 31570.

Paper; ff. 225. 18th cent. Folio.

"JEPHTHA": Oratorio in three acts, for solo voices and chorus, with symphonies and accompaniments for horns, oboes, flutes, strings, and harpsichord or organ, in score, by Handel; being the copy used by Dr. Samuel Arnold in the preparation of his edition of the work [after 1786]. He has taken Walsh's printed edition as the basis of the new one, the choruses and recitatives being added in MS. The arrangement of the numbers exactly corresponds with that followed in the Händel-Gesellschaft's edition.

Additional 31635, 31636.

Paper; ff. 85, 188. 18th cent. Oblong folio.

"S. FRANCESCO di Sales": Oratorio in two parts, for solo voices, with symphonies and accompaniments for trumpets, flutes, hunting trumpets, oboes, psaltery, strings, and harpsichord, in score, by Francesco Feo. The characters are Angelo, S. Francesco, Inganno, and Eresia. Vol. i contains part ii only; vol. ii the complete work.

Additional 31660.

Paper; ff. 93. 18th cent. Oblong folio.

"LA CONUERZIONE di S. Guglielmo": Oratorio in two parts, for 4 solo voices, with symphonies and accompaniments for strings, in score, by Giovanni Battista Pergolesi. The characters are Angelo, S. Guglielmo, S. Bernardo, and Demonio.

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Additional 31676, ff. 29–32.

Paper; 18th cent. Quarto. See also under Operas.

ARIAS, with a figured bass for harpsichord, in score.

1. "Deh! parlate" [from "Isacco," probably by L. A. Predieri, 1740]. f. 29.
2. "Voi, se pietà provate" [from "Giuseppe riconosciuto"]. Anonymous. f. 30b.

Additional 34996, f. 14b.

Paper; 18th cent. Oblong duodecimo.

MARCH in "Judas Maccabæus" [1746], by Handel. See under Pianoforte Solos.

Additional 14175, ff. 60b–70.

Paper; second half of 18th cent. Oblong quarto. See also under sacred Songs (below, p. 446).

BASS solo part [that of Il Guida, from the Oratorio, "I Pellegrini al sepolcro di nostro Signore," by J. A. Hasse], with symphonies and accompaniments for strings, in score.

Additional 14179, ff. 1–86.

Paper; late 18th cent. Oblong quarto. The MS. also contains a Litany (above, p. 202).

"I PELLEGRINI Al Sepolcro di nostro Signore." For a description of the Oratorio, see Add. 32024, f. 1 (above, p. 368).

Additional 24286.

Paper; ff. 182. Late 18th cent. Oblong quarto. Belonged to Charles Hatchett, and afterwards to Dr. Henry Gauntlett.

"LA MADRE de' Maccabei": Oratorio in two acts, for solo voices, with symphonies and accompaniments for trumpets, horns, flutes, oboes and strings, in score, by [Pasquale] Anfossi. The characters are Anna, Giacobbe, Antioco, Apollino, and Consigliero.

Additional 25076, f. 12.

Paper; late 18th cent. Oblong folio. See also under Operas (1799).

"SEE, the conquering Hero comes"; in compressed score, from "Joshua," by Handel.

Additional 31629.

Paper; ff. 90. Late 18th cent. Oblong folio.

"I PELLEGRINI Al Sepolcro di N[ostro] S[ignore]," with the German title, "Passions Oratorium. Die Pilgrimme auf Golgatha,"

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by Hasse. For a description of the work, see Add. 32024, f. 1 (above, p. 368). The German words are added under the Italian ones in the arias, *etc.*; but the German version of the recitatives has been written out separately, and added at the end, with a few slight alterations in the music. In this latter version (f. 77) the name of Balwin is used instead of Theotimus.

Additional 31709, ff. 72–85.

Paper; late 18th cent. Oblong quarto.

Overture to "Il ritorno di Tobia." See under Overtures (Orchestral Music).

Additional 31723, ff. 44, 45.

Paper; late 18th cent. Folio. The MS. also contains fragments from Operas, and various secular compositions, described elsewhere.

Fragments from Oratorios, by Handel.

1. March from the Occasional oratorio, arranged for harpsichord. f. 44.
2. "The smiling dawn": air with harpsichord accompaniment [from "Jephthah," 1751]. f. 45.

Additional 31817, f. 7b.

Paper; late 18th cent. Oblong folio. See also under Operas.

"Nel seren de tuoi contenti": duet with a figured bass for harpsichord, in score [from "San Giovanni Battista," 1676], by Stradella.

Additional 32039, ff. 25–66b.

Paper; late 18th cent. Oblong folio. The MS. also contains a sacred Cantata (above, p. 133).

"Die Kindheit Jesu. Ein biblisches Gemählde"; the words by Herder, the music by W[ilhelm Friedrich Ernst] Bach. *Autograph.* Written for solo voices (an Angel, Mary, two Shepherds, and Simeon), and a Chorus of Shepherds, with accompaniments for horns, flutes, oboes, bassoons, and strings, in score.

Additional 34074 and 34075, f. 19b.

Paper; late 18th cent. Quarto. See also under secular Songs.

First and second treble parts of "See, the conquering Hero comes," from "Joshua" [1747], by Handel, here spelt Handell.

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Additional 32677, ff. 10–11b.

Paper; 18th–19th cent. Oblong folio. See also under sacred Cantatas (above, p. 133).

MELODY with figured bass, in score, of the overture to "Solomon" by Dr. [William] Boyce. In the hand of Dr. [J. W.] Callcott, as certified by his son, William Hutchins Callcott, in 1860.

Additional 32652, ff. 17, 17b.

Paper; 18th–19th cent. Oblong folio. The MS. also contains a Glee (beg. of 19th cent.), and fragments of Operas (1804), *etc.*, described elsewhere.

AIR, "He was despised," with a figured bass for harpsichord or pianoforte, in score, from the "Messiah," by Handel. It follows closely the version published by Dr. Samuel Arnold in his edition of Handel's works.

Additional 32675, ff. 1, 46.

Paper; beginning of 19th cent. Oblong folio. See also under Operas.

SINGLE numbers from two Oratorios, with symphonies and accompaniments for oboes, horns, bassoons, strings, and other instruments mentioned below.

1. Duettino, "Si, mia vita"; with clarinets, harpsichord or pianoforte, *etc.*, from "Saulle" [1790]. "Gaetano Andreozzi." ff. 1–11b.

2. Scena and aria, "Io cedo"; from "Debora e Sissara" [1789]. "Pietro Guglielmi." ff. 46–108b.

Printed Book, C. 42. i. 12 (3 vols.).

Paper; early 19th cent. Folio. Given by Sir George Smart's daughter in 1872 to William Hutchins Callcott.

"MESSIAH, An Oratorio. In score. As it was Originally Perform'd. Composed by Mr. Handel. To which are added His additional Alterations. London: Printed and Sold by H. Wright [1770?]." The copy which Sir George Smart "conducted from at the Oratorios and many Festivals," as stated by him at the beginning. It contains numerous additions and alterations made by him from various sources, including Mozart's additional accompaniments.

Egerton 2447.

Paper; ff. 87. Early 19th cent. Oblong folio. For a description of the work, see Add. 32024 (above, p. 368).

"LI PELLEGRINI": Oratorio, by [Giovanni] Adolfo Hasse; transcribed by Abbate F. Santini, who appears to have presented it to the Rev. E. Goddard.

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Egerton 2452.

Paper; ff. 124. Early 19th cent. Oblong quarto. Belonged to the Rev. Edward Goddard.

"SANTA Elena al Calvario": Oratorio in two parts, for solo voices and chorus, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for harpsichord or organ, in score, by Leonardo Leo, [1732]. The characters are S. Elena, S. Macario, Draciliano, Eudossia, and Eustazio.

Additional 31818, f. 22.

Paper; early 19th cent. Oblong folio. See also under Anthems (above, p. 95).

"PLORATE, Filiæ Israel": chorus, in score, from "Jephtha," by Carissimi. Apparently copied by R. J. S. Stevens.

Additional 31820, ff. 1–4b.

Paper; early 19th cent. Oblong folio. See also under Anthems (above, p. 96).

FRAGMENTS of Oratorios by Handel; transcribed by R. J. S. Stevens.

1. Chorus of soldiers, "The glorious field is won," said by the transcriber to be from "Israel in Babylon." f. 1.
2. "Part of a chorus ["O God, Who in Thy heavenly hand"] from "Joseph" [1743]. f. 3b.
3. "Humble, patient, bear the rod": trio for soprano, alto, and bass, from "Israel in Babylon." f. 4b.

Additional 32187.

Paper; ff. 125. Early 19th cent. Oblong folio.

ORATORIO ["Der Durchzug durch's rothe Meer"], in two parts, for solo voices and chorus, with symphonies and accompaniments for trumpets, horns, flutes, oboes, clarinets, bassoons, guitar, harp, strings, and drums, in score [by J. N. Hummel]. *Autograph.* The principal characters are Moses, Aaron, the Destroying Angel, and an Israelite. The choruses are divided between Israelites and Heavenly Spirits.

Additional 32401, ff. 1–117b.

Paper; early 19th cent. Oblong folio. The MS. belonged to L. Sigismund. It also contains a Litany (above, p. 203).

"ISACCO": Oratorio in two parts, with an introduction, symphonies, and accompaniments for horns (occasionally flutes), oboes, bassoons, and strings, in score, and a figured bass in the recitatives, by [Johann Gottlieb] Naumann. The characters are Abramo, Isacco, L'Angelo,

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Sara, Gamari, and some Shepherds, who occasionally sing in unison with the latter, but have two short choruses assigned to them (for 4 mixed voices). The servants of Abramo and Isacco occasionally mentioned appear to be mute, unless they take part in the concluding 4-part chorus. The original MS. is said to be at Dresden.

Additional 34725, ff. 142–146b.

Paper; early 19th cent. Oblong folio. For a further description of the MS., see under Operas.

FRAGMENTS of Oratorios, with accompaniments for pianoforte or strings, in score. By [Sir] Henry R. Bishop. *Autograph.*

1. Accompanied recitative, "Hear, O my people" (f. 142); recitative, "And God saw that the wickedness of man" (f. 143); and air, "Tremble at the mighty pow'r of him" (f. 144); from "The Deluge."
2. "Nor did revenge"; from another oratorio, possibly "The fallen angel." f. 146.

Egerton 2727.

Paper; ff. 155. After 1800 (date of composition). Oblong folio.

"CHRISTUS am Oelberge": a short Oratorio, for 3 solo voices (Christ, a Seraph, and Peter), and Choruses of Disciples and Soldiers, with symphonies and accompaniments for flutes, oboes, clarinets, horns, bassoons, trombones, drums and strings, in score, by Ludwig van Beethoven, in whose hand are a considerable number of alterations and corrections. Under the original text a second is written in red ink, and in some passages a further alternative is given. The whole of this last and a few sentences from the second version (as indicated in the present MS.) have been embodied in Breitkopf and Härtel's modern edition of this Oratorio. The present copy was probably used either at the first performance at Vienna (in 1803) or at the original publication of the work by the above-mentioned firm in 1811. The concluding chorus is wanting.

Additional 28743.

Paper; ff. 58. About 1804 (date of publication). Oblong folio.

FOUR Recitatives with arias from "Il Trionfo della chiesa"; for solo voices and chorus, with accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, drums, harp and strings, in score, by Ferdinando Paer. The only characters named are Abraham and an Angel.

1. "Tremeranno i venti irati." f. 1.
2. "Della magion di morte." f. 15.
3. "Sull' innocente petto." f. 27.
4. "Dio Pietoso, Dio Clemente" (with chorus). f. 37.

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Additional 30390, 30391.

Paper; ff. 180, 155. A.D. 1805–1811. Oblong folio and folio.

"PALESTINE": Oratorio, in two parts, for solo voices and chorus, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, cymbal, trombones, bassoons, drums, strings, organ, and pianoforte or harp, in score, by William Crotch, "Mus. Doc., Professor of music in the University of Oxford." *Autograph.* The words were selected from Reginald Heber's prize poem of the same title. The names of the singers at the first performance were Mrs. Vaughan (née Tennant), Mrs. Ashe (née Comer), Miss Darby; W. Knyvett; [Samuel] Harrison and [Thomas] Vaughan; [James] Bartleman, [William?] Beale, [T. Ludford?] Bellamy, and J. B. Sale.

Vol. i contains the original score; vol. ii is a transcript made by the composer in December, 1811, immediately after the completion of the work.

Additional 16139, 16140.

Paper; ff. 169, 154. About 1810 (date of production). Oblong quarto. Bequeathed by Domenico Dragonetti in 1846.

"LA DISTRUZIONE di Gerusalemme" or "La Gerusalem[m]e distrutta," described as "azzione sacra," in two acts; written for solo voices and choruses of 3 or 4 voices, with symphonies and accompaniments for trumpets, horns, flutes, oboes, clarinets, bassoons, harp (once), and strings, in score, by Nicolò Zingarelli.

The characters are Marianne, Agar, Giovanni, Mannasse, Gioseffo, Fanano or Fananne, and Choruses of Israelites, Soldiers, Levites, Ladies, *etc.*

Additional 29997, ff. 25, 26b.

Paper; about 1811 (the date of the other sketches on the same folios). Oblong folio. For a further description of the MS., see under String Quartets (1826).

SKETCHES, in the hand of Ludwig van Beethoven, of arrangements of, or additional accompaniments to, portions of Handel's "Messiah." The instruments indicated are flutes, clarinets, horns, and bassoons.

1. "He shall feed his flock." f. 25. | 2. "And the glory of the Lord." f. 26b.

Egerton 2512, ff. 1–4.

Paper; A.D. 1812. Oblong octavo.

"CHORALES" adapted from Michael Christian Bach's "Disciples at Emmaus." See under Hymns (above, p. 190).

Additional 27741–27744.

Paper; ff. 167, 139, 298, 259. A.D. 1812–1813 (see below). Folio and quarto.

THE SEPARATE instrumental parts of the "Messiah," by Handel. Vols. i–iii contain the string parts (7 first violins, 7 second violins, 4

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violas, 6 violoncellos and basses), *printed*; with MS. additions and corrections by Sir George T. Smart. Vol. iv contains the wind parts (1st and 2nd flutes, 1st, 2nd, 3rd, and 4th oboes, clarinets, horns, and bassoons; 1st and 2nd trumpets; 1st, 2nd, and 3rd trombones), and parts for small and large drums; including Mozart's additional accompaniments. The whole was prepared by Sir George for the first performance in England of these accompaniments (30th Jan. 1813), and was bequeathed by him to the British Museum in 1867.

Additional 30389, ff. 1–144b.

Paper; A.D. 1812–1828. Folio. The MS. also contains an Ode (1834).

"THE CAPTIVITY of Judah": Oratorio in two parts, for solo voices and chorus, with symphonies and accompaniments for trumpets, drums, clarinets, flutes, oboes, horns, bassoons, trombones, strings, and organ, in score, by William Crotch, Mus. Doc. *Autograph.* Quite different from his earlier composition of the same title. The present work was begun in 1812 and completed in its first form in 1815; but it did not receive the finishing touches till 1828. It was performed on 10th June, 1834, at the installation of the Duke of Wellington as Chancellor of the University of Oxford, when the solo parts were taken by Mme. Caradori[-Allan], Miss [Elizabeth] Masson, William Knyvett, [John] Braham, [Thomas] Vaughan, and [Henry] Phillips.

Additional 29906.

Paper: ff. 347. About 1813 (supposed date of first performance). Folio.

"JEPHTA'S Gelübde," described as a "serious opera," in three acts, for solo voices and chorus, with symphonies and accompaniments for trumpets, horns, flutes, oboes, clarinets, chalumeaux, trombones, bassoons, guitars, harp, strings, drums (Turkish, *etc.*), cymbals and triangles, in score, by J. Meyerbeer. Folios 320b, 321, as well as some of the marks of expression, *etc.*, throughout the work, appear to be *autograph.* The text is by Aloysius Schreiber. The characters are Jephthah, Suleima, Thyrza, Asmaweth, Abdon, three Messengers, three Leaders of a tribe, the High Priest, and Choruses of People, Priests, Levites, Warriors, Ammonite Prisoners, Maidens, and Youths.

Additional 31796, 31797.

Paper; ff. 229, 251. After 1818 (see below). Oblong folio. Purchased by the Society of British Musicians in 1841.

"Mosè in Egitto": Oratorio in three acts, for solo voices and chorus, with symphonies and accompaniments for flutes (ottavino, quartino, *etc.*), oboes, clarinets, trumpets, horns, bassoons, trombones, serpents, harp, strings, drums (small and large), and cymbals, in score, by Rossini [1818]. Where there is no room on the page, the drums and some of the wind parts are added in a separate score at the end of the number or of the volume. The characters are Mose, Aronne,

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Faraone, Mambre, Amenosi, Osiride, Elcia, and Amaltea. Evidently a copy of the original score of the first version of the opera, having been made for Violante Comparete Giustiniani.

Additional 34279, B, ff. 40–55b.

Paper; about 1821 (watermark). Quarto. See also under Motets (above, p. 299).

First and 2nd oboe, principal violin, 1st and 2nd violin and violoncello, and bassoon parts, of the air "Softly rise," with the following chorus "Ye Southern Breezes," [from "Solomon"], by Dr. Boyce; preceded by the 4 vocal parts of that chorus.

Additional 34610, f. 41b.

Paper; A.D. 1827. Quarto. See also under Anthems (above, p. 93).

Arrangement for pianoforte (or compressed score), of the solo and chorus, "Holy, Holy, Holy," from "The Last Judgment," by Louis Spohr. Dated Cassel, 11 Jan., 1827. *Autograph.*

Additional 31821, ff. 123–125.

Paper; A.D. 1831 (?). Oblong folio. See also under Anthems (above, p. 94).

Three fragments from "The Last Judgment" [1826], by Spohr. In score. Copied [by R. J. S. Stevens] from the *Harmonicon* for June, 1831.

1. "The grave gives up its dead." f. 123.
2. "Holy, Holy, Holy, Lord God of Hosts." f. 123b.
3. "Blessed are the dead." f. 124.

Additional 31415 (part i, ff. 22b, 23; ii, ff. 19b, 20; iii, ff. 21, 21b; iv, ff. 26, 26b; v, f. 10; vi, 24, 24b).

Paper; after 1835. Oblong octavo. See also under Madrigals.

Two numbers, in parts, from "The Last Judgment," by Spohr.

1. "All glory to the Lamb"; for 5 solo voices, with chorus.
2. "Blest are the departed"; for 4 solo voices, with chorus.

Additional 32318.

Paper; ff. 137. A.D. 1841. Folio.

"Tobias": Oratorio in three parts, for solo voices and chorus, with an introduction (depicting the character of Tobit), symphonies, and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, in score, by C. Th. W. Herzberg, 1841. *Autograph.* The libretto is by A. Kahlert. The characters are Tobit (called here the elder Tobias), Tobias his son, Anna, Sarah, and Azariah or Raphael.

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Additional 32423, 32424.

Paper; ff. 106, 159. A.D. 1847. Folio. Belonged at various times to Z. T. Purday, owner of the copyright, and to — Laidlaw, of Liverpool (see vol i, f. 7).

"DANIEL'S PREDICTION," or "The Vision of Belshazzar": Oratorio in two parts, for solo voices and chorus of from 4 to 8 voices, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, trombones, bassoons, strings, drums, and organ or pianoforte, in full score, by Charles Edward Horn. The pianoforte part has been cut from the printed score and pasted on at the bottom of each page. The words were principally selected from Hannah More's work (see the printed libretto at the beginning) by Charles H. Purday, who is the composer of the air, "For the homes of our Fathers" (vol. i, f. 94b). The score is said to be *autograph*. Vol. ii, f. 39, is in a different hand from the rest. In vol. i, f. 6b, is a printed sketch of the life of the composer.

Additional 32384.

Paper; ff. 181. A.D. 1854, 1855. Oblong folio. Bequeathed by the composer (d. 1884).

"ELI": Oratorio in two parts, for solo voices and chorus, with symphonies and accompaniments for flutes, oboes, clarinets, horns, cornets, trumpets, trombones, bassoons, ophicleides, serpents, harp, strings, organ, tabret and drums, in full score, by [Sir] Michael Costa. Composed between 20 September, 1854, and 31 July, 1855. *Autograph*. The characters are Eli, Hannah, Samuel, Elkanah, Hophni, Phineas, a Man of God and a Messenger, besides Choruses of the People, Levites, and Philistines.

Additional 30925.

Paper; ff. 158. A.D. 1856. Oblong folio. Bookplate, with arms, of the composer. Presented by A. Lodge Ellerton, Esq., in 1878.

"PARADISE LOST": Oratorio in four parts, for solo voices and chorus, with symphonies and accompaniments for flutes (ottavino, *etc.*), oboes, clarinets, horns (English, *etc.*), bassoons, trumpets, trombones, ophicleides, cymbals, drums, harp, strings, and harmonium, in full score, by J[ohn] L[odge] Ellerton, 20 Dec. 1856. *Autograph*. The characters are Adam, Eve, Michael, Zephon, Ithuriel, Uzziel, Raphael, Beelzebub, Satan, and Choruses of Angels and of Fallen Spirits.

Additional 32386.

Paper; ff. 192. A.D. 1862–1864. Oblong folio. Bequeathed by the composer.

"NAAMAN": Oratorio in two parts, for solo voices and chorus of from 4 to 8 voices, with symphonies and accompaniments for flutes, oboes, clarinets, cornets, horns, trumpets, trombones, bassoons, ophicleides, serpents, strings, organ, cymbals, and drums, in full score, by [Sir] Michael Costa, composed between 15 Oct. 1862, and 29 Feb.

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1864. The words by W. Bartholomew. The characters are Naaman, Elisha, the Shunamite and her child, Gehazi, the Widow, Timna, Adah, Zillah, Tamar, and Choruses of People, Sons of the Prophets, *etc.*

Additional 34182, ff. 1–105.

Paper; A.D. 1863–1866. Large folio, *etc.* The MS. also contains a sacred Chorus (above, p. 170) and a Pianoforte Solo (1877).

"CHRISTUS": Oratorio in three parts, for solo voices (Christus, Mary Magdalene, *etc.*), and choruses of from 4 to 10 voices (Disciples, Women of Jerusalem, *etc.*), with symphonies and accompaniments for flutes (piccolo, *etc.*), oboes, clarinets, horns (English, *etc.*), trumpets, trombones, bassoons, tuba, drums, cymbals, strings, harp, harmonium and organ, in score, by F. Liszt. *Autograph.* At f. 83 follows a pianoforte accompaniment, which appears to have been missing till 1886, when it was discovered by Fräulein Lina Schmalhausen (afterwards the possessor of the score) and presented to her by the composer. The principal variations from the score published at Leipzig by Schuberth are the transposition of the order of the Shepherds' song and the "Stabat Mater Speciosa"; and the omission in the present MS. of the Beatitudes (for which reference is made to the work of that name previously published by Kahnt), and also of the instrumental accompaniments to the "Tu es Petrus" and of the Easter hymn, "O Filii et Filiæ," which should precede the final scene "Resurrexit."

Additional 32139.

Paper; ff. 109. A.D. 1864. Oblong octavo. Bookplate of Otto Jahn.

ORATORIO ["Die Schuldigkeit des ersten Gebotes"], composed by Wolfgang Mozart in March, 1766. It is written for solo voices, with symphonies and accompaniments for oboes, flutes, horns, bassoons, trombones, and strings, in score. The characters are Christianity, Worldliness, Righteousness, and Mercy. Facsimile, made by Carl Ferdinand Pohl in 1864 from the original at Windsor Castle.

Additional 34541.

Paper; ff. 151. A.D. 1871. Folio. The MS. was presented by the composer's widow in 1894.

"GIDEON": Oratorio for solo voices and chorus, with symphonies and accompaniments for flutes (piccolo, *etc.*), oboes, clarinets, bassoons, horns, trumpets, trombones, bass tuba, drums (large and small), cymbals, harp, strings, and organ, in full score, by [Sir] W. G. Cusins. *Autograph.* The characters are Gideon, the Angel, an Israelitish woman, a Prophet, an Israelite, and Choruses of Israelites and Midianites. The work was first performed at the Gloucester Festival (for which it was written) in 1871.

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Additional 33229.

Paper; ff. 54. A.D. 1886 (see below). Folio. Presented by Augustus Hughes-Hughes, Esq.

"RAPPRESENTAZIONE di Anima e di Corpo nuovamente posta in Musica dal Sig^e Emilio del Cavalliere per recitar cantando; data in Nice da Alessandro Guidotti Bolognese ... Roma. Appresso Nicolo Mutij ... MDC." Transcribed, together with the dedication, proemio, *etc.*, in 1886, for the donor, from the unique copy in the Brussels Conservatoire, made in 1842 from the original edition. The earlier transcript is responsible for the modern spelling.

This earliest specimen of Oratorio was composed for solo voices and 4-part or 8-part chorus, with short symphonies and accompaniments, in score. The instrumental parts do not appear to have been written for any special instruments; but in the general instructions to the Reader, in which the editor professes to follow the lines indicated by the composer, the following instruments are suggested:—"Lira doppia," "clavicembalo," "chitarrone o tiorba," and an "organo soave." In the dedication 2 flutes or "tibie all' antica" are also specified for use in the "Festa" or ballet which is added, for optional performance, at the end of the work. In this the music is accompanied by words which are directed to be sung by the dancers.

The Dramatis personæ, or "Interlocutori che intervengono," are Tempo, Intelletto, Corpo, Anima, Consiglio, Piacere "con due compagni," Angelo Custode, Mondo and Vita Mondana, with Choruses of Angels, Condemned Spirits, *etc.* The whole is divided into three acts, of which the first consists of five scenes, the others of nine each.

Additional 31573, ff. 55–83 *passim*.

Paper; 19th cent. Quarto. The MS. also contains transcripts in the same hand of sketches of Anthems (above, p. 113), a Magnificat (p. 210), and other secular and instrumental compositions, described elsewhere.

SKETCHES by Handel of numbers intended for insertion in the following Oratorios, transcribed by M[ichael] Rophino Lacy, most of them, if not all, at Buckingham Palace:—

1–4. "Occasional" oratorio. Drum and trumpet parts of four numbers. ff. 55, 56.

5. Unnamed. Soprano solo of "The Lord hath given strength"; with accompaniments for flutes, oboes, *etc.* ff. 60, 61.

6–9. ["Athaliah," or the "Occasional" oratorio.] Four fragments to the words "Amen," "Hallelujah," *etc.* Only a few bars of the melodies with figured bass, written in the original immediately after the alto solo, "May God, from whom all mercies." Two copies. ff. 74b, 75b.

10. "Il Trionfo del Tempo." Melody of "Un pensiero nemico." f. 75.

11, 12. "[La] Resurrezione." Fragments of "Viva e trionfi"; with accompaniments for oboes, strings, *etc.*, in score. ff. 76, 77b.

13–15. "Messiah." Three fragments, apparently connected with "How beautiful are the feet." Among other instruments indicated are (in the last fragment) harps. f. 80.

16–18. "[La] Passione." Three fragments, with accompaniments for oboes and strings, in score. ff. 83, 83b.

19. "Messiah." The pastoral symphony. f. 83b.

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Additional 33571.

Paper; ff. 20. 19th cent. Quarto.

OVERTURE to "Paulus" (*sc.* "St. Paul"), for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, serpent, drums, and strings, in full score. Composed [in 1836] by F. M[endelssohn]-Bartholdy.

Additional 35026, f. 64b.

Paper; 19th cent. Quarto. For a description of the MS., see under Albums (1836–1895), in vol. iii.

"AND God said! Be fruitful all and multiply, ye winged tribes": the first few bars of the air, with bass, in score, from the "Creation" [1798] by Haydn. In the hand of Carl Formes, the singer.

SECTION XX.—PASSION MUSIC

WITH LATIN WORDS, INCLUDING THE "IMPROPERIA," * AS SUNG IN THE CHURCH OF ROME DURING HOLY WEEK.

Additional 17802–17805 (vol. i, f. 123; ii, f. 120b; iii, f. 122b; iv, f. 117).

Paper; late 16th cent. Octavo. See also under Motets (above, p. 271).

"PASSIO Domini nostri Jesu cristi secundum Matheum. Non in die festo"; for 4 voices, in parts. Anonymous.

Additional 34700, ff. 13–32.

Paper; 16th–17th cent. Small quarto.

"Passio Domini nostri Jesu Christi Secundum Matthæum"; for 4 voices, in parts, by Jacobus Obrecht. In each part the Latin text was originally followed immediately by a German version, with a different setting, possibly by Johann Steuerlein of Schmalkalden, being in the same hand as the Mass by that author at the beginning of the volume, which appears to be *autograph* (see above, p. 214). Of the Latin version there remain the first contra-tenor part, the second contra-tenor (wanting the last leaf), and the bass part; of the German version, the altus, second contra-tenor (wanting the first leaf), and bass parts. The Latin version is divided into three parts, of which the first begins "Passio Domini...Scitis quia post biduum Pascha

* For Passion Music with German words, *etc.*, see under Cantatas (above, pp. 129–136).

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fiet"; the second part, "Apprehendit ergo Jesum Pilatus"; and the third part, "Orabat autem Jesus."

Additional 14203.

See under Motets (above, p. 294).

Additional 14151, ff. 61–74.

Paper; A.D. 1721. Large octavo. See also under Masses (above, p. 216).

"QUATUOR Evangelia Passionis D. N. J. C. quoad Turbam"; for 4 voices, in score. Composed in April, 1721. Anonymous.

1. "Secundum Mattheum"; beg. "Non in die festo." f. 62.
2. "Secundum Marcum"; beg. "Non in die festo." f. 65b.
3. "Secundum Lucam"; beg. "Ubi vis paremus, Domine." f. 67b.
4. "Secundum Joannem"; beg. "Jesum Nazarenum." f. 72.

Egerton 2463, f. 2.

See under Plainsong Melodies (below, p. 390).

Additional 14145.

See under Motets (above, p. 315).

Additional 14206, ff. 79–80b.

Paper; 18th cent. Oblong folio. See also under secular Duets.

"LETIONI della Settimana santa," beginning "Quoniam vidi iniquitatem"; for a treble voice, with a bass for harpsichord or organ, in score. There are also short symphonies and ritournelles, apparently for a violin. Anonymous.

Additional 31554.

See under Motets (above, p. 328).

Additional 32392, f. 1.

See under Motets (above, p. 329).

Additional 14200 ff. 1–11b.

Paper; late 18th cent. Quarto. See also under Motets (above, p. 334).

"IMPROPERIE . . . Per il Venerdi Santo," beginning "Populo meus, quid feci tibi." The complete set of 4 vocal parts, with figured bass. Anonymous.

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Additional 14137, ff. 76b–140.

See under Motets (above, p. 332).

Additional 14188, ff. 170–191.

Paper; 18th–19th cent. Quarto. See also under Motets (above, p. 297).

"Passio, secundum Joannem. Per il Venerdi Santo; A 4° uoci con Violini," with a figured bass for the organ, in parts, by Pietro Antonio Gallo. The vocal parts appear to be *autograph*. There are solos for the doorkeeper, [Peter], and Pilate; and Choruses of Priests and Jews. Begins with the words "Jesum Nazarenum."

Additional 31762.

See under Motets (above, p. 389).

Additional 35134, ff. 30–33.

Paper; A.D. 1832. Oblong folio. See also below, under Stabat Mater.

"Improperia," beginning "Populo meus, quid feci tibi," and ending "Miserere nobis"; for 2 choirs of 4 voices each, in score, by Palestrina.

Additional 34607, ff. 29, 62, 95b, 128.

Paper; A.D. 1855. Oblong folio. See also under Motets (above, p. 353).

"Improperium," beginning "Populo meus, quid feci tibi"; for 4 voices, in parts, by Felice Anerio.

Egerton 2464.

See under Motets (above, p. 360).

Egerton 2467.

See under Motets (above, p. 361).

Egerton 2470, ff. 3–16b.

Paper; 19th cent. Oblong folio. See also under Miserere (above, p. 251).

"Responsiones populi In Passione Domini . . . auctore Thoma Ludovico de Victoria . . . Romae, 1585," namely, "Non in die festo" (f. 3b), "Jesum Nazarenum" (f. 11), and "Populo meus, quid feci tibi" (f. 15).

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SECTION XXI.—PLAINSONG MELODIES

AS SUNG IN THE CHURCH OF ROME.*

Additional 14342, ff. 26, 28, 39, 56.

Paper; A.D. 1782, *etc.* Oblong folio. See also under Masses (above, p. 234).

PLAINSONG melodies from the following portions of the Roman Liturgy, with a figured bass added by S[amuel] Wesley:—

1. "Antiphons ad Magnificat"; from the Commune Sanctorum. f. 26.
2. "Suffragia"; for various festivals. f. 28.
3. Responses, "Dominus Vobiscum," *etc.* *Autograph.* f. 39.
4. "Oratio in Feriâ Sextâ in Parasceve. Anno 1781 vel 1782." *Autograph.* f. 56.

Egerton 2463, ff. 2–21.

Paper; early 19th cent. Oblong quarto. See also under Magnificat (above, p. 210).

"CANTUS in Passione Domini Nostri J. C. secundum Mathæum. Mutinæ, ex Typographia hæredum Cassiani, 1788." Anonymous.

Additional 35024, f. 13.

Paper; early 19th cent. Oblong quarto. See also under Anthems (above, p. 93).

"CUSTODES hominum psallimus: hymnus 6 toni. In Festo SS. Angelorum Custodum." In the hand of Samuel Wesley.

Additional 35003, f. 10.

Paper; about 1811. Quarto. See also under Motets (above, p. 349).

"PRO VIRGINIBUS"; without the words. In pencil. In the hand of Samuel Wesley.

* Those contained in Liturgies are omitted here.

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SECTION XXII.—QUARTETS.

Additional 32021, f. 42.

Paper; about 1823–1824 (see ff. 38b, 43b). Oblong quarto. See also under Glees (1806–1850).

"DUST unto dust, To this all must": the Requiem from "Ivanhoe," by Thomas Miles. *Autograph.* Unaccompanied, but preceded by 4 bars of symphony for pianoforte or organ.

Additional 14343, f. 14.

Paper; about 1839. Oblong folio. See also under Glees.

"FATHER of Light": unaccompanied Quartet, intended for repetition in chorus, in score, by Samuel Wesley, 1801. In the hand of Vincent Novello.

SECTION XXIII.—QUINTETS.

Additional 31440, ff. 131b–140b.

Paper; before 1685 (?). Folio. See also under Motets (above, p. 287).

DIALOGUE for 5 voices (Abraham, Isaac, Angel, *etc.*), beginning "Splendea qual viuo sole," by P. Reggio. *Autograph* (?). Accompanied by a bass for harpsichord or organ, in score.

SECTION XXIV.—REQUIEMS.

Additional 18936–18939, *passim.*

Paper; after 1612. Oblong octavo. See also under Masses (above, p. 215).

PORTIONS of Requiem-Masses, in parts, probably all by Vittoria, his name being affixed at the end of most of them. In four volumes. Nos. 1 and 2 are for 3 voices; the others apparently for 4.

1, 2. "Tremens factus sum" and "Dies illa, dies iræ." i, ii, iv, f. 15.
3–6. "Dona eis, Domine" (two settings), "Et tibi reddetur," and "Kyrie." i, ii, iv, f. 31b; iii, f. 13b.
7. "Libera animas." i, ii, iv, f. 32; iii, f. 14.
8–12. "Erit iustus," "Sanctus," "Pleni

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sunt cœli," "Benedictus," and "Agnus Dei." i, ii, iv, f. 82b; iii, f. 14b.
13–17. "Agnus Dei" (2), "Luceat eis," "Et lux perpetua," and "Libera me." i, ii, iv, f. 83; iii, f. 15.
18. "Requiem eternam." i, ii, iv, f. 85b; iii, f. 17b.

Additional 31580.

Paper; ff. 65. Early 18th cent. Oblong folio. Belonged to Charles Hatchett, Joseph Warren, *etc.*

"MESSA da morto," in G minor; for 2 choirs of 4 voices each—generally in unison—and a figured bass for organ, in score, by Benedetto Marcello. Probably *autograph*. Ends with the "Domine, Jesu Christe."

Additional 14111, ff. 128–234b.

Paper; [A.D. 1746]. Quarto. See also under Motets (above, p. 320).

"MESSA de' Morti": the vocal and instrumental parts of a Requiem in C minor, for 8 voices with strings and organ, by Francesco Durante. The instrumental parts are *autograph*. For a score, see Add. 14103, f. 19 (below, p. 394).

Additional 5046, ff. 117b–147.

Paper; before 1760. Quarto. See also under Masses (above, p. 220).

"MISSA Pro Defunctis," omitting the "Dies iræ"; for 2 choirs of 4 voices each, in score, by Edvardus Lupus (*sc.* Lopez), 1621.

Additional 5047, ff. 172b–190.

Paper; before 1760. Quarto. See also under Masses (above, p. 220).

"MISSA pro defunctis," omitting the "Dies iræ," and ending with the "Libera me"; for 4 voices, in score, by Tommaso Lodovico da Vittoria, 1583.

Additional 31681, 31682.

Paper; ff. 43, 82. Before 1792. Vol. i is in the hand of Hugh Bond of Exeter (d. 1792), and belonged afterwards to P. Salter; vol. ii is in an Italian hand, and belonged to W. B. Earle in 1792 (see cover). Folio, oblong folio.

"MESSA per i Morti": two copies of the Requiem in E♭, composed for the Duchess of Wurtemburg by Nicolò Jommelli. Written for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score. The contents are as usual (with the omission of the Graduale and Tractus), ending with the "Lux æterna."

Additional 14189, ff. 64–94.

Paper; 18th cent. Oblong quarto. See also under Masses (above, p. 230).

"MISSA Defunctorum," in D minor; for 5 voices, with strings, *etc.*, in score, by Francesco Feo. Apparently *autograph*.

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Additional 29483, ff. 25–32b.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 328).

"Messa da Requiem," in F; for a tenor and bass, with a figured bass for organ, in score, in the hand of G. B. Fenoglio, and probably his composition. The "Rex tremende" and "Lacrimosæ," which are added at the end, are for 4 voices.

Additional 14138, ff. 1–53.

Paper; late 18th cent. Oblong folio. The MS. also contains another Mass (see above, p. 228).

"Messa per i Defonti," in E♭; for 4 voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, composed at Wittemberg in 1756 by Nicolò Jommelli.

Additional 32181, f. 3.

Paper; late 18th cent. Oblong folio. See also under Operas (1796).

Organ part of the first 31 bars of the "Dies iræ," in the Requiem by Mozart, written on the back of a song which is in the hand of F. X. Süssmayr. It corresponds exactly with the published bass, which Süssmayr claimed to have received from Mozart; but is without the figuring.

Additional 32391, ff. 149–167.

Paper; late 18th cent. Oblong folio. Belonged to Otto Jahn. See also under Motets (above, p. 363).

"Offertorium per li Defonti": part of a Requiem-Mass in C minor, for 4 voices, with accompaniments for flutes, oboes and strings, and a figured bass for organ, in score, by [J. D.] Zelenka. It begins with the offertorium and ends with the "Lux æterna."

Additional 34005, ff. 43–121.

Paper; late 18th cent. Oblong folio. The MS. was presented to the Rev. Edward Goddard by the Abbate F. Santini. It also contains a Mass (above, p. 217) and a sacred Chorus (p. 158).

"Messa Defunta," in D minor, for 4 voices, with strings, and a bass (not figured) for organ, in score, by Francesco Durante. It ends with "Libera me," immediately followed by a short "Kyrie."

Additional 14199.

Paper; ff. 76. 18th–19th cent. Oblong quarto.

"Messa de' Morti," in D minor, for 4 voices, with accompaniments for strings and a figured bass for organ, in score. Anonymous. Probably in an Italian hand.

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Additional 31611.

Paper; ff. 95. 18th-19th cent. Oblong quarto. The MS. belonged at one time to Joseph Warren.

"Missa Pro Defunctis," in C minor, for 2 choirs, of 5 and 3 voices, with symphonies and accompaniments for strings and a bass (not figured) for organ, in score, by Francesco Durante. It ends with the "Libera me," immediately followed by a short "Kyrie," without strings.

Additional 14103, ff. 19–129b.

Paper; early 19th cent. Oblong quarto. The MS. also contains a sacred Song (below, p. 436), and Vespers (p. 465).

"Messa di Morti," in C minor, for 8 voices, with accompaniments for strings and a figured bass for organ, in score, by Francesco Durante. It ends with the responsorium, "Libera me."

Additional 14108, ff. 201–212.

Paper; early 19th cent. Oblong quarto. See also under Motets (above, p. 342).

"Messa piccola di requie," in G, consisting of "Requiem eternam," "Te decet hymnus," "Kyrie," "In memoria eterna," "Absolve, Domine," "Dies iræ" (which is named, but omitted), and the offertorium, "Domine Jesu Christe"; for 3 voices, with strings, in score, by Francesco Durante.

Additional 14342, ff. 18, 54, 55.

Paper; A.D. 1800. Oblong folio. See also under Masses (above, p. 234).

Requiems, or portions of Requiems, in score, by S[amuel] Wesley.

1. "Missa Defunctorum—pro Organo," *sc.* the organ part, consisting of the plainsong with a figured bass, of a Mass, in various keys, ending with the "Libera me, Domine." *Autograph.* f. 18.
2. "Introitus in Missa pro Defunctis." Treble and alto, with figured bass. f. 54.
3. Another setting of the same, for 4 voices. "1800." f. 55.

Additional 33569, ff. 57–125b.

Paper; after 1807 (watermark). Oblong folio. See also under sacred Songs (below, p. 448).

Requiem-Mass, in C minor, omitting the graduale and tractus, and ending with the "Lux eterna"; by M. Haydn. Written for 4 voices, with symphonies and accompaniments for drums, trumpets, and strings, and a figured bass for organ, in score.

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Additional 31526, ff. 28–37b.

Paper; after 1808 (watermark). Oblong folio. See also under Motets (above, p. 349).

First movement of Jommelli's Requiem in E♭, of which there are copies in Add. 31681, 31682 (above, p. 392). The present MS. contains only the vocal score, with the bass partly filled in. At f. 33 is added a "Libera me, Domine," *etc.*, for 2 sopranos with 4-part chorus, which is not given in the other MS.

Egerton 2451, ff. 100–141.

Paper; about 1830 (see below). Oblong octavo. See also under Motets (above, p. 358).

"Missa pro Defuntis," in F, for 4 voices, in score, by Claudio Casciolinio, "Romano." It ends with the "Libera me," followed by a short "Kyrie." The first words of each movement are sung in plainsong. Belonged to the Rev. E. Goddard, who states in a note at the beginning that he heard it performed at St. Peter's, on the anniversary of the death of Leo XII (in 1830).

Additional 35134, ff. 36, 37.

Paper; A.D. 1832. Oblong folio. See also under Stabat Mater (below, p. 459).

"Requiem æternam dona eis," in E♭, for 4 voices, in score. Anonymous. Apparently the last movement of a Requiem-Mass.

Egerton 2470, ff. 21–23.

Paper; 19th cent. Oblong folio. See also under Miserere (above, p. 251).

"Kyrie" in F, for 5 voices, in score, from a Mass for the Dead, by Palestrina.

Additional 32391, ff. 168–180.

Paper; 19th cent. Oblong folio. Belonged to Otto Jahn. See also under Motets (above, p. 363).

"Requiem æternam" and "Kyrie," in D, for 4 voices, with symphonies and accompaniments for trumpets, drums, horns, flutes, oboes (chalumeaux), and strings, with a figured bass for organ, in score, by [J. D.] Zelenka.

ROUNDS.

See under Canons (above, pp. 113–129).

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SECTION XXV.—SERVICES

AS USED IN THE CHURCH OF ENGLAND.

In describing these, the expression Whole Service has been taken to include Te Deum, Benedictus, Kyrie, Creed, Magnificat and Nunc Dimittis; Morning Service, to include Te Deum and Benedictus; and Evening Service, Magnificat and Nunc Dimittis. Any variations from these definitions are indicated. Each Service is understood to be written for 4 voices, unless the contrary is stated. For Burial Services, see above, under Anthems.

Additional 5665, ff. 95b–106.

Paper and vellum; *temp.* Henry VIII. Octavo. See also under Motets (above, p. 260).

TE DEUM, in parts, by "Syr" Thomas Packe. The words "Te Deum laudamus" are first sung by a solo voice, being immediately followed by the "Te Dominum confitemur," sung by a chorus of 5 voices. The Te Deum proper then begins with the words "We prayse the, almyȝty god; we knowlych the oure mercyfulle lord." This and the following verses (in which Latin words are occasionally introduced), as far as "We synners laude and prayse þ° euyr all and summe," are sung by 3 solo voices, the refrain "Te Dominum confitemur" being repeated by the chorus after each verse. For the remaining verses there is an alternative setting for a solo voice.

Additional 34191, ff. 35b–43, 47b–50b.

Paper; *temp.* Henry VIII, *etc.* Small quarto. See also under Masses (above, p. 212).

PORTIONS of early Services in English, the words possibly by Cranmer. Anonymous.

1. The Litany, Te Deum, Communion Service (consisting of Gloria in Excelsis, Offertory Sentence "Lett your lyght so schyne," Sanctus, Agnus Dei, and "Sursum corda"), and the Kyrie. Apparently for 3 voices. Tenor part. *Temp.* Henry VIII. f. 35b.
2. Communion Service, beginning with the Gloria in Excelsis, followed by the Creed, which is *imperfect* at the end. Rather later than the above. f. 47b.

Royal Appendix 74–76, *passim*.

Paper; A.D. 1547–8. Large oblong octavo. See also under Anthems (above, p. 1).

PORTIONS of Church Services, in parts, in three volumes; vol. i

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containing (unless the contrary is stated) a single triplex part; vol. ii a contra-tenor part; and vol. iii a tenor part.

1. "Litania," beg. "O Lord, arise helpe vs and delyver vs," *etc.* i, f. 2; iii, f. 2 (beg. "O God, the father of heauen").
2. Te Deum, beg. "We praise the, o god; we knowledge þ^e to be the Lord. All the erth might worship þ^e." i, f. 2b; iii, f. 3b.
3. Deus Misereatur, beg. "O God, be mercifull vnto vs...and shew þ^e light of thy countenaunce." i, f. 10b; ii, f. 3; iii, f. 12b.
4. Magnificat, beg. "My soule magnifyþe the Lord and my sprite reioysith." i, f. 11b; ii, f. 4; iii, f. 13b.
5. [Benedicite], beg. "Prayse ye the lorde, all the workes of the Lorde." i, f. 25b; ii, f. 25b; iii, f. 33b.
6. "Lord, haue merchi vpon vs and encline our harts to kipe this lawe." i, f. 27; iii, f. 35.
7. A Doxology, beg. "Blesse we the father, the sonne, and the holy gost"; said to be in "foure parts," but only 3 given. i, f. 27b; ii, f. 27b; iii, f. 35b.
8. [Nunc Dimittis], beg. "Lorde, now let thow." i, f. 27b; ii, f. 27b; iii, f. 35b.
9. Benedictus, beg. "Blessyd be the lord god of israell, for he hathe... lyftyd vp ane horne of Saluation." "Tallis." ii, f. 29b (2 contra-tenors); iii, f. 37b (tenor and bass).
10. [Te Deum]...."We knowledge thee too be the lorde....heauen and earthe are replenyshed." i, f. 28b (2 triplex parts); ii, f. 32b (2 contra-tenors); iii, f. 40b (2 tenors).
11. [Nunc dimittis.] Words as in no. 8. i, f. 30b (tenor and bass); ii, f. 34b; iii, f. 42b (tenor, and what appears to be altus).

Additional 33933, f. 48b.

Paper; about 1575–1578. Octavo. See also under Anthems (above, p. 2).

"THE SANG of Ambrose, set in 4 partis voluntary...be Andro Kemp, sumtyme maister of the sang scule in sanctandrous (*sc.* St. Andrews)." The contra-tenor part of the Te Deum. The first two lines are torn off.

Harley 7578, ff. 94, 98.

Paper; *temp.* Queen Elizabeth. Oblong octavo. See also under Part-songs.

SINGLE PART of portions of two Church Services written at, or near, Durham.

1. "O come, let us synge unto the Lord" (? contra-tenor part). f. 94.
2. "We knowleg thee to be the Lord." f. 98.

Additional 30480–30483, ff. 2–40b *passim*.

Paper; *temp.* Queen Elizabeth. Oblong octavo. See also under Anthems (above, p. 3).

SERVICES, most of them for 4 voices, by English composers, in parts.

1. Evening Service, in F. The Nunc Dimittis has been removed from vol. i, and the beginning of the Magnificat from vols. i and iv; the tenor part to both is wanting. "Partyne." i, f. 2; ii, f. 2; iv, f. 4.

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2. Te Deum, in F. "Parcele." i, f. 4; ii, f. 5; iii, f. 2; iv, f. 5.
3. Venite, in D minor (à 4). "Robart Adoms" or "Adames." i, f. 7b (where it is said to be in "3 parts"); ii, f. 8b; iii, f. 5b; iv, f. 8b.
4. Benedictus, beg. "Blessed be the Lord....for he hath....raysed vp a myghty saluation." In F. Anonymous. i, f. 9b; ii, f. 10b; iii, f. 7b; iv, f. 10b.
5. Benedictus, beg. "Blessed be y^e^ Lord,...for he hath....raysed vp an horne of salvation." "Parseley." i, f. 11b; ii, f. 12b; iii, f. 9b; iv, f. 12b.
6. Te Deum, in F. "Moondaye" or "Mundye." i, f. 13b; ii, f. 14b; iii, f. 11b; iv, f. 14b.
7. Deus misereatur, in F. "Doctor Tye." i, f. 16; ii, f. 17b; iii, f. 16; iv, f. 17b.
8. Jubilate. Anonymous. Described by J. Stafford Smith as "Probably the earliest ever set to music in parts." i, f. 17b; ii, f. 19; iii, f. 14b; iv, f. 19.
9. Nunc Dimittis, in G minor. "R. Adams." i, f. 19; ii, f. 20; iii, f. 17b; iv, f. 20b.
10. Nunc Dimittis, in F. "Doctor Tye." i, f. 19b; ii, f. 21; iii, f. 18b; iv, f. 21b.
11. Magnificat. "Whitbroke." i, f. 20b; ii, f. 22; iii, f. 19b; iv, f. 22b.
12. Offertory Sentence in F, beg. "Geue almes of thy goodes." Anonymous. i, f. 22; ii, f. 24; iii, f. 21b; iv, f. 24.
13. Morning Service (Venite, Te Deum, Benedictus, and Gloria in Excelsis). "Thamas Caustun." (See John Day's *Certaine notes . . . . to be sung at the Morning, Communion and Evening Prayer*, 1560.) i, ff. 31–37b; ii, ff. 33b–40; iii, ff. 31–38; iv, ff. 33b–40b.

Additional 22597, f. 23b.

Paper; late 16th cent. Oblong octavo. See also under Anthems (above, p. 4).

TENOR part of Deus Misereatur, beg. "O God be mercifull vnto vs ...and shewe the light of thy countenance vpon vs, that we maye knowe thy waye vpon earth, thy saluation amonge all heathen." For 5 voices. Anonymous.

Additional 17792–17796, *passim*.

Paper; after 1624. Small oblong quarto. See also under Anthems (above, p. 18).

SERVICES, in parts. Vols. i–v contain respectively cantus, altus, tenor, quintus, and bassus.

1. Short Service (Venite, Te Deum, Magnificat, and Nunc dimittis); for 4 voices. "[John ?] Lugg." i, v, f. 46b; ii, f. 49b; iii, f. 51b.
2. Te Deum; for 5 voices. "Birde." i, f. 157b; ii, f. 160b; iii, f. 159b; iv, f. 150b; v, f. 154.

Additional 29289, ff. 1–119b *passim*.

Paper; about 1629 (f. 110). Folio. The MS. appears to have belonged to Edward Newton in 1732 (f. 120); and other members of the same family are mentioned on f. 1*b. Other owners were R. Wa[r]d and — Wasbourne (f. 120). See also under Anthems (above, p. 15).

SINGLE parts of Church Services (altus, unless the contrary is

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stated). The number of voices for which they are written is not generally indicated.

1. Morning Service. *Imperfect* at the beginning. "[Robert] Parsons." f. 1.
2. Second evening Service, apparently in F. By the same. f. 4.
3. Morning Service (including Venite, Kyrie, and Creed), apparently in the same key. "[William ?] Mundie." f. 6.
4. Third evening Service. By the same. f. 12.
5. First morning Service (including Venite). By the same. f. 14.
6. Fourth evening Service. By the same. f. 18b.
7. First evening Service. By the same. f. 21.
8. Second evening Service. By the same. f. 22b.
9. First morning Service (including Venite) and evening Service. Tenor part. "[John] Shephard." f. 24.
10. Second Service, similar to the last. By the same. f. 29b.
11. "Short Creed"; preceded by a Kyrie and followed by the Offertory Sentence, "Lay not vp for your selves." By the same. f. 36.
12. Te Deum, apparently in D minor. "Woodson." f. 37.
13. First verse evening Service. "Morleie." f. 39.
14. First whole Service (including Venite). "Tallis." f. 40b.
15. First whole Service (including Venite). "Strogers." f. 46.
16. First whole Service (including Venite). "Birde." f. 51b.
17. First whole Service (including Venite). "[Elway] Beuin." f. 57.
18. Morning Service (Venite, Te Deum, and Jubilate). "Weelkes." f. 62.
19. Te Deum, apparently in A minor. "[Robert] Ramsey." f. 66.
20. Te Deum, apparently in D minor. "Farrant." f. 67b.
21. Whole Service (including Venite), apparently in C. "[Thomas] Tomkins." f. 68b.
22. Second contra-tenor part of a Te Deum for 5 male voices. "Mundie." f. 73b.
23. Te Deum, apparently in C minor. "Shepharde." Tenor part. f. 74b.
24. Te Deum and Magnificat in "Elami" (*sc.* E minor). Tenor part. By the same. ff. 76, 77.
25. Te Deum and Magnificat; for 4 voices. By the same. ff. 78b, 79b.
26. Te Deum and evening Service. "Merricock." f. 80b.
27. Benedicite (in the form of a series of Chants); for male voices. "[R.] Farrant." f. 99b.
28. Second and third Creeds. Tenor part of the latter. "Shephard." ff. 100, 100b.
29. Verse Te Deum, by "[John] Warde"; followed by a Kyrie and Creed, apparently by the same. f. 107b.
30. "Preces"; for 4 voices. Anonymous. f. 109b.
31. The Creed; for 4 and 5 male voices. Signed "A[drian] Batten, 1629" and probably *holograph*. f. 109b.
32. Litany. Anonymous. f. 110b.
33. First whole Service (including Venite). "Orlando Gibbons." f. 111.
34. Whole Service (with Jubilate instead of Benedictus). "W[illia]m Childe." f. 115b.

Additional 30478, ff. 194b–205.

Paper; A.D. 1664. Folio. See also under Anthems (above, p. 16).

"A Booke of selected Chvrch Mvsick . . . used in the Cathedrall Chvrch of Dvrham," containing the tenor (Cantoris) part of the following Services:—

1. Whole Service in D (containing the Jubilate instead of the Benedictus). "Dr. Child." f. 194b.
2. Whole Service in F (consisting of

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Benedicite, Jubilate, Kyrie, Creed, Magnificat, and Nunc Dimittis). "Tucker." f. 198b.

3. Whole Service in C (consisting of Te Deum, Jubilate, Sanctus, Kyrie, Creed, Magnificat and Nunc Dimittis. "Dr Child." In a rather later hand than the last. f. 202.

Additional 10338, ff. 223b–225.

Paper; after 1669. Small folio. See also under Motets (above, p. 283).

GLORIA in Excelsis, and Sanctus; followed by the two Communion responses, "We lift them up unto the Lord," and "It is meet and right so to do"; for 4 voices in score. [By George Jeffreys.] *Autograph.*

Additional 17784, ff. 84b–176b (reversed).

Paper; A.D. 1676. Small folio. The MS. (reversed) also contains Anthems (above, p. 24).

THE BASS PART of a collection of Services by English composers. Nos. 1–10 are by Dr. [William] Child.

1. Whole Service in G (Venite, Benedicite, Jubilate, Creed, Sanctus, Gloria in Excelsis, Magnificat, Nunc Dimittis, Cantate, Deus Misereatur). f. 176b.
2. Whole Service in A minor (including Jubilate and Sanctus, the latter inserted at f. 92). f. 168.
3. Verse evening Service in A. f. 163.
4. Verse evening Service in B♭. f. 162.
5. "Flatt Service in C fa ut," *i.e.* verse evening Service in C minor. f. 161.
6. Short Service (Jubilate, Sanctus, Gloria in Excelsis) in D sol re, *i.e.* D minor. f. 160.
7. "Sharpe Service in D sol re," *i.e.* whole Service in D minor (with Jubilate instead of Benedictus). f. 153b.
8. Whole service in E♭ (with Jubilate instead of Benedictus, and including the Sanctus). f. 148.
9. "Service in E sharpe," *i.e.* whole Service in E (with Jubilate instead of Benedictus). f. 144b.
10. "Service in F fa ut, *i.e.* whole Service in F (Te Deum, Jubilate, Kyrie, Creed, Sanctus added at f. 92, Cantate, and Deus Misereatur). f. 141.
11. Whole Service in D (including Venite). "Elway Bevin." f. 135b.
12. "Birds short Service," *i.e.* whole Service in D minor (including Venite). f. 129b.
13. Verse evening Service in G minor. By the same. f. 123.
14. "Orlando Gibbons his short Service," *i.e.* whole Service in F (including Venite). f. 122.
15. Verse evening Service in D minor. By the same. f. 115.
16. Evening Service in C. "Dr. Giles." f. 113b.
17. "Dr. Giles new Service," *i.e.* evening Service in A minor. f. 111b.
18. "Greenwood Randall, his short Service," *i.e.* whole Service in G (with Jubilate instead of Benedictus). f. 110.
19. Whole Service in D. "Strogers." f. 105.
20. Whole Service in D "Dorian" (including Sanctus and Gloria in Excelsis). "Tallis." f. 98b.
21. Whole Service in E minor (Benedicite, Te Deum, Jubilate, Kyrie, Creed, Cantate and Deus Misereatur), with separate Decani and Cantoris parts in the Benedicite. "Blow." f. 92.

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Additional 17839, ff. 18–28.

Paper; A.D. 1683 (see cover). Large folio. See also under Anthems (above, p. 88).

MORNING Service in G, consisting of Te Deum, Jubilate, Kyrie, and Creed, in score, by Dr. [John] Blow, the last three pages being added in the hand of Dr. Philip Hayes.

Additional 17853, ff. 12, 19.

Paper; A.D. 1694 (?). Folio. See also under Violin Solos.

TENOR part of two fragments of Services. Inserted in a different hand, among some instrumental compositions copied by Sir William Blakeston.

1. Benedictus. "Strogers." f. 12.
2. Magnificat and Nunc Dimittis. "Read." f. 19.

Additional 31446, ff. 43b–45b.

Paper; about 1698 (?). Oblong folio. The MS. is supposed to have belonged to George Holmes, a pupil of Dr. Blow. See also under Organ Solos.

ORGAN PART of Tallis's Morning Service in D (Dorian).

Additional 29430, ff. 1–58b.

Paper; 17th cent. Small folio. The MS. also contains an Anthem (above, p. 47) and a sacred Song (below, p. 433).

WHOLE SERVICES, in parts; ff. 34–41 are in a different—probably earlier—hand from the rest of the MS.

1. In D. (Te Deum, Jubilate, Kyrie, Creed, Sanctus, Magnificat, and Nunc Dimittis.) For 8 voices (4 Decani and 4 Cantoris). "Ben. Rogers." ff. 1–33b.
2. In F. Two tenor (Decani) parts, tenor (Cantoris), and bass. "[Orlando] Gibbons." ff. 34, 42, 46, 50.
3. In A minor. Tenor part (Decani?), wanting the end of the Magnificat and the whole of the Nunc Dimittis. "[Elway] Bevin." ff. 38–41b.

Additional 30831–30834, *passim*.

Paper; 17th cent. Small folio. See also under Anthems (above, p. 37).

MEDIUS, tenor, and bassus Cantoris parts, and organ score (apparently *autograph*) of Services by Dr. [Benjamin] Rogers. In four volumes.

1. Evening Service in "A re" (*sc.* A minor). i–iv, f. 1.
2. Whole Service in "E la mi" (Te Deum, Jubilate, Sanctus, Kyrie, Creed, Magnificat, and Nunc Dimittis). i–iii, f. 2b; iv, f. 3.
3. Evening Service in G. i, f. 7; ii, f. 6; iii, f. 6b; iv, f. 10.

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Additional 31457, ff. 45–84b.

Paper; late 17th cent. Folio. The MS. also contains Odes and a secular Song, described in vol. ii.

TWO SERVICES, of which the first is by Dr. [John] Blow, and presumably also the second. In score.

1. Morning Service in D (Te Deum and Jubilate); with instrumental accompaniments. "1695." Partly *autograph*. The names of the original singers are given. f. 45.
2. Evening Service in B♭, with organ accompaniment. f. 76.

Additional 34203, *passim*.

Paper; late 17th cent. Oblong octavo. See also under Anthems (above, p. 38).

ORGAN-SCORE of Church Services.

1. Morning Service in D minor. "Bird." f. 9.
2. "Christ our Passover." Anonymous. f. 16b.
3. Evening Service in F. "Tucker." f. 19.
4. Morning Service in B♭ (Te Deum, Jubilate, Litany, *etc.*). "[W.] King." f. 31.
5. Whole Service in G (Te Deum, Jubilate, Sanctus, *etc.*). "Amner." f. 45b.
6. Whole Service in E minor (Benedicite, Jubilate, Kyrie, Creed, Cantate, and Deus Misereatur). "Dr. Blow." f. 54b.
7. The Athanasian Creed. "G. L[oosemore?]." f. 74b.
8. Evening Service in G. The end of the Nunc Dimittis is lost. "Orlando Gibbons." f. 86b.

Printed Book, K. 9. b. 9. (5), ff. 1–42b *passim*.

Paper; 17th–18th cent. Folio. See also under Anthems (above, p. 39).

SERVICES, or portions of services, in score. [By Dr. John Blow.]

1. "Glory be to the Father" (Canon 2 in one), from full Service in G. f. 1.
2. Communion Service (Kyrie, Creed, Sanctus, Gloria in Excelsis) and Evening Service, in G; for 6 solo voices and chorus. ff. 6–13b.
3. Morning Service (with Jubilate), and Evening Service (Cantate and Deus misereatur), in A; for 3 or 4 solo voices and chorus. ff. 19b–30b.
4. Full Service (with Jubilate, Sanctus, Gloria in Excelsis), and Evening Service, in G; for 3 or 4 solo voices and chorus. Different from No. 2, though the "Magnificat" closely resembles the one in that Service. ff. 31–43.

Additional 17835, f. 110b.

Paper; early 18th cent. Folio. See also under Motets (above, p. 294).

TE DEUM and Jubilate, in D; with accompaniments for trumpets and violins, in full score. By Dr. Blow.

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Additional 17852, ff. 92, 94b.

Paper; early 18th cent. Folio. Belonged to Thomas Brignell in 1712. See also under Anthems (above, p. 63).

ORGAN score of portions of two Services.

1. Te Deum in D (Dorian). "Tallis." f. 92.
2. Kyrie and Creed in G minor. Anonymous. f. 94b.

Additional 28969.

Paper; ff. 92. Early 18th cent. Quarto. Belonged to Joseph Warren.

MORNING Service in A, consisting of Te Deum and Jubilate, for solo voices and chorus of from 4 to 8 voices, with accompaniments for oboes, bassoons, strings, and organ, in full score, by Dr. Maurice Greene. Stated by Joseph Warren to be in the composer's hand (*cf.* Add. 17850, ff. 38b–141, above, p. 46).

Additional 30933, ff. 3–133.

Paper; early 18th cent. Folio. The MS. apparently belonged about 1832 to the Rev. Joshua Dix, of Faversham (see Add. 33239, ff. 48, 49, 51), whose initials are on f. 1. It also contains Anthems (above, p. 48), Canons (p. 116), and portions of Treatises, described in vol. iii.

"Services.....collected by W[illia]m Flackton, Vol. 3d" (see above, p. 41). Many of them in the hand of Daniel Henstridge, organist of Canterbury cathedral. In score. The Canon formed by the Gloria Patri to the Jubilate in no. 1 is inscribed on the composer's monument at Westminster Abbey (see f. 122).

1. Whole Service in "Gamut," *i.e.* G (with Jubilate instead of Benedictus); followed by the organ part of the "Tripla Creed." "Dr. Blow." ff. 3, 12, 15b, 123b (Gloria Patri to Magnificat).
2. Morning and evening Service in "A re" (Te Deum, Jubilate, Cantate, Deus Misereatur). By the same. f. 17.
3. Whole Service in "D sol re" (with Jubilate instead of Benedictus). "Dr. Child." f. 26.
4. Verse evening Service in "E la mi," *i.e.* E minor. By the same. f. 40.
5. Whole Service in "F fa ut" (Te Deum, Jubilate, Kyrie, Creed, Cantate, Deus misereatur). By the same. f. 42.
6. Whole Service in G (6 voices). "[Valentine?] Nalson, the chanter of York." f. 51.
7. Morning Service in "Be mi," *i.e.* B (Te Deum, Jubilate, Sanctus, Kyrie, Creed). "Wm King." f. 71.
8. Morning Service (Te Deum and Jubilate) and evening Service, in D. "Wise." f. 77.
9. Morning Service in E♭ (Te Deum and Jubilate). "Antv Walkly." f. 85.
10. Magnificat in "Gamut." "Dr. Will. Child." f. 93.
11. Evening Service in D minor. By M. Lock. (For the Gloria Patri to the Nunc Dimittis, see also f. 134). f. 95.
12. Te Deum in D (Dorian). Organ part with variations. "Tallis." f. 97.
13. Whole Service in F. Organ part.

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"Orlando Gibbons." (For the score of the Gloria Patri to the Nunc Dimittis, see f. 125). f. 99.
14. Whole Service in F. A variant of no. 5. "Dr. Child." f. 105.
15. Morning Service (with Kyrie and unfinished Creed, varied for the organ. "O. Gibbons." f. 109.
16. Whole Service in E minor (Benedicite, Jubilate, Kyrie, Creed, Cantate, and Deus misereatur). Organ part. "Dr. Blow." f. 114.
17. Verse morning Service in D minor (Te Deum, Jubilate, and Kyrie). Organ part. "[Daniel] Henstridge." f. 117.
18. Canon, beginning "He hath shewed," from a Magnificat in D minor. "Blow." (A copy of this, made by Vincent Novello, is in 33239, f. 146.) f. 122b.

Additional 31444, f. 3; 31445, f. 106.

Paper; early 18th cent. Folio. See also under Anthems (above, p. 49).

SERVICES in score.

1. Te Deum and Jubilate, with instrumental prelude, *etc.*; written for St. Cecilia's Day, 1694. "Henry Purcell." *Printed* by J. Heptinstall, in 1697, with a dedication to the Bishop of Durham, by F. Purcell, the composer's widow. 31444, ff. 3–28b.
2. A "chanting evening Service," *i.e.* a verse Service with choruses sung to a chant. "Ja[mes] Hawkins." 31445, ff. 106–108b.

Additional 34072, ff. 6–37b.

Paper; early 18th cent. Folio. See also under Treatises (late 17th cent.).

MAGNIFICAT, for solo voices and chorus, with introduction and accompaniments for trumpet, oboes, bassoon, strings, and organ, in full score, by Dr. Johann Christoph Pepusch. Apparently *autograph* (but utterly unlike his supposed *autograph* treatise in Add. 29429).

Additional 31403, ff. 44b–45b.

Paper; about 1700. Folio. See also under Organ Solos.

SERVICE in F, consisting of Venite, Te Deum, Benedictus, Magnificat, and Nunc Dimittis. Anonymous.

Additional 31443, ff. 2–134b *passim*.

Paper; about 1700. Small folio. See also under Anthems (above, p. 51).

SERVICES and Anthems, in score. The Services are :—

1. Morning Service (Te Deum and Jubilate) and Evening Service, in "D sol re." For 5 voices. "[O.] Gybbons." f. 2.
2. Whole Service in D (Dorian), with Jubilate instead of Benedictus. "Batten." f. 28.
3. Whole Service in G (as above). "Bryne." f. 41.
4. Morning Service (Te Deum and Jubilate) and Evening Service, in G. "Child." f. 54.
5. Whole Service in A, with Jubilate instead of Benedictus. For 7 voices. "Dr. Turner." f. 70.
6. Whole Service in C, wanting the last part—from the middle of the Magnificat. For 7 voices. "William Bird." f. 98.

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Additional 17845.

Paper; ff. 80. *Temp.* Queen Anne (f. 80b). Quarto. Belonged to James Bartleman, the singer, and (1822–49) to Vincent Novello.

MORNING Service, consisting of Te Deum and Jubilate, with symphony and accompaniments for trumpets, violins, *etc.*, in full score, by Dr. William Croft. There are three leaves (ff. 37, 38, 61) and numerous notes in the hand of the composer, who has written at the end "Performd twice before.....Queen Ann...att St. James's on Thanksgiving days and thrice att St. Pauls." The names of the soloists —apparently on two different occasions—are inserted in pencil.

Harley 7337–7342, *passim.*

Paper; A.D. 1715–1720. Quarto. See also under Anthems (above, p. 53).

"A COLLECTION of the most celebrated Services and Anthems used in the Church of England from the Reformation . . . . . collected by Thomas Tudway, D.M., Musick-Professor to the University of Cambridge." The Services included are:—

Harley 7337. Vol. I.

1. Whole Service in D (Dorian), followed by Responses to the Litany. "Anciently sung to y^e^ Organ." "Tho. Tallis." ff. 5b–25.
2. Whole Service in D minor, followed by the Responses to the Suffrages after the Lord's Prayer and Apostles' Creed. "Sung to y^e^ organ.....on y^e^ great festivals of the year." "Will^m^ Bird." (Printed by Boyce for 4, 5, and 6 voices.) f. 87b.
3. Evening Service in G minor. "Dr. Tye, 1545." f. 72b.
4. Evening Service in the same key (5 voices). "Tho. Morley." f. 81.
5. Morning Service in G. "[T.] Barcroft, 1532" (probably adapted from the Latin). f. 89b.
6. "Evening Service in C (5 voices). "Compos'd by Mr. Stonard in . . 1558." (If the date given is right, he can hardly be the William Stonard who took his Mus. Doc. degree in 1608 and died in 1630.) f. 96b.
7. "Cæsar's in D," *i.e.* Whole Service in D minor. "John Amner, 1630." f. 101.
8. Whole Service in F, preceded by the Venite. "Orlando Gibbons," from a copy dated "1685." f. 122.
9. Evening Service in D. "Mr. [Henry] Molle, 1636. [Afterwards] Publick Orator to y^e^ University of Cambridge." f. 139b.
10. Whole Service in G, preceded by the Venite. "Mr. Portman, Serv[an]t to...Charles y^e^ 1^st^ and Organist of Westminster." f. 142b.
11. Evening Service in F. "Henry Molle . . . . 1639. Commonly call'd Molles 2^d^ Service." f. 154.
12. Whole Service in G minor. "Patrick." f. 157.
13. Whole Service in A minor. "Farrant." "Commonly call'd Farrants High." (Printed by Boyce in G.) f. 166 (for the Kyrie and Creed, see vol. ii, f. 73b).

Harley 7338. Vol. II.

1. Whole Service in D, with Jubilate instead of Benedictus. "Compos'd by Dr. Child, Organist to....Charles the 2^d^, commonly call'd his Sharp Service." ff. 4b–16b.
2. Morning and evening Service in F, consisting of Te Deum, Jubilate, Sanctus ("commonly sung heretofore

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at y^e^ Communion Service"), Cantate Domino, and Deus Misereatur. By the same. f. 30b.
3. A verse evening Service in A, with 6-part chorus. By the same. f. 37.
4. A verse evening service in D minor, with 5-part chorus. By the same. f. 42.
5. Evening Service in E minor. "Pelham Humfreys, Servant to... Charles the 2^d^, and Master of y^e^ Childern of the Chappell Royall." ff. 45b–48b.
6. Kyrie and Creed, from "Farrants High" (see above, vol. i, f. 166). f. 78b.
7. Whole verse Service in E, with Jubilate instead of Benedictus. "Dr. Child." ff. 76–85.
8. Evening Service in F. By the same. ff. 87–89b.
9. Morning Service (Te Deum and Jubilate) and evening Service, in D. "Dr. Rogers, Organist of Magdalen College, in Oxford." f. 106b.
10. Whole Service in D minor, with Jubilate instead of Benedictus (4, 5, and 6 voices). "Henry Loosemore, Organist of Kings College Chappell in Cambridg." f. 113.
11. Morning Service (Te Deum and Jubilate) and evening Service, in D minor. "Mr. Wise, Gentleman of y^e^ Chappell to King Charles y^e^ 2^d^, And Organist of the Cathedrall Church at Salisbury." ff. 125–132.
12. Verse evening Service in C. "Dr. Holder.... Residentiary of St. Pauls." ff. 137b–141.
13. Whole Service in C, with Jubilate instead of Benedictus, and including also the Sanctus. "Creyghton." ff. 143–153b.
14. Whole Service in G, with Jubilate instead of Benedictus. "Albertus Bryan, Organist of St. Pauls, till y^e^ fire of London, And Afterwards Organist of St. Peters, Westminster." f. 189b.
15. Morning Service in B♭ (Te Deum and Jubilate). "[William?] King, Organist of Christ Church, Oxon." f. 198b.
16. Evening Service in B♭. "Ferabosco, Organist of Ely." ff. 202–204b.
17. Verse evening Service in E minor (Cantate and Deus Misereatur). "Blow." ff. 206–210b.

Harley 7339. Vol. III.

1. Whole Service in D (4 and 5 voices). "Elway Bevin, Organist of y^e^ Cathedral at Bristol, 1620." ff. 5b–15b.
2. Whole Service in E♭, with Jubilate instead of Benedictus, and with the Sanctus also included. "Creighton." ff. 51–61.
3. Whole Service in G, with Jubilate instead of Benedictus, and Cantate with Misereatur instead of Magnificat with Nunc Dimittis. "Aldrich." ff. 63–72.
4. Whole Service in G, "commonly call'd Cæsars," with Jubilate instead of Benedictus. "Amner." f. 76b.
5. Verse evening Service in E♭. "Wise." ff. 94–96.
6. Whole verse Service in A, with Jubilate instead of Benedictus (3 to 7 voices). "Dr. Will^m^ Turner." ff. 105b–121b.
7. Whole Service in G, with Jubilate instead of Benedictus. "Blow." ff. 154–164.
8. Verse evening Service in F, with 5-part chorus and organ part. "Aldrich." ff. 184–190.
9. Morning and evening Service in B♭ (Benedicite, Jubilate, Cantate, and Deus Misereatur). "Henry Purcell." ff. 205b–216b.

Harley 7340. Vol. IV.

1. "The 2^d^ Whole Service... commonly call'd Cæsars in D." "Amner." ff. 4b–17b.
2. Whole Service in D, with Jubilate instead of Benedictus. "Composed by Mr. John Lugg in King James y^e^ 1^st^'s time." ff. 46–58b.
3. Whole Service in F, with Jubilate instead of Benedictus. "Ramsey, Organist of Trinity College in Cambridg, 1639." ff. 65–75.
4. Whole Service in A (Te Deum, Jubi-

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late, Kyrie, Creed, Cantate, and Deus Misereatur. "Blow." ff. 93–104b.
5. Whole Service in B♭. "Henry Purcell." ff. 140b–152.
6. Morning and evening Service in A (Te Deum, Jubilate, Cantate, and Deus Misereatur). "Aldrich." ff. 166–174b.
7. Morning and evening Service in E♭ (Te Deum, Benedicite, Cantate, and Deus Misereatur). "Henry Hall." ff. 206–219b.
8. Morning Service in G minor. "Will^m Norris.... vicar choiral of the Cathedrall Church at Lincoln." ff. 229b–233.

Harley 7341. Vol. V.

1. Morning Service in D (Te Deum and Jubilate), with symphony, *etc.*, for instruments. "Compos'd against y^e^ opening of St. Pauls Church by Mr. Henry Purcell." f. 3b.
2. Verse evening Service in B♭. "Tudway." ff. 28–35.
3. Morning Service (Te Deum and Jubilate) and evening Service, in E. "Dr. Will^m^ Turner." ff. 67–76b.
4. Whole Service in A (Te Deum, Jubilate, Kyrie, Creed, Cantate, and Deus Misereatur). "James Hawkins." ff. 88–101b.
5. Morning Service in D. "John Bishop." ff. 136b–144b.
6. Evening Service in G, with 6-part chorus. "Compos'd by the Rev^d^ Mr. Valentine Nalson, Subchanter of y^e^ Cathedral Church at York." ff. 150–158.
7. Verse evening Service in E minor (Cantate and Deus Misereatur). "Benjamin Lamb." ff. 168b–176b.
8. Whole Service in F, with Jubilate instead of Benedictus, and including the Sanctus. "John Goldwin." ff. 188b–196b.
9. Morning Service (Te Deum and Jubilate) and evening Service, with occasionally 5-part chorus. In F. "Charles King." ff. 209b–217b.
10. Verse evening Service in A minor (3 voices). "Tho. Williams, one of y^e^ choirs of Kings and Trinity, And Organist of St. Johns College, Cambridge." f. 235.
11. Morning Service in G (Te Deum, Jubilate, Commandments). "Charles Woolcot, one of y^e^ choirs of Kings, Trinity, and St. Johns College in Cambridge." Only the Te Deum remains. ff. 239b–242b.
12. Whole Service in F, with Jubilate instead of Benedictus. "John Church." ff. 268–276.

Harley 7342. Vol. VI.

1. Te Deum in D, with symphony, *etc.*, for instruments. "Perform'd twice before . . Queen Anne . . . at St. James's . . . and . . . at St. Pauls." "Dr. Crofts." The Jubilate is wanting. ff. 14b–47b.
2. Morning Service in G (6 voices). "On y^e^ Thanksgiving for y^e^ Peace, 1713." "Valentine Nalson." ff. 128b–136.
3. Te Deum in G minor (5 voices). "Hon^ble^ and Rev^d^ Edward Finch." ff. 167–171.
4. Whole Service in G, with Jubilate instead of Benedictus, and including the Sanctus. "James Hawkins." ff. 172b–184.
5. Evening Service in C (Cantate and Deus Misereatur), with verse for 6 voices. "Composed on y^e^ Peace, 1713." "Vaughan Richardson." ff. 197–204b.
6. Verse morning Service (Te Deum and Jubilate) and evening Service, in D. "Will^m^ Broderip." ff. 214–223.
7. Evening Service in F. "Rev^d^ Mr. [Charles] Jones, Rector of Nettlecombe in Somersetshire." ff. 232–234b.
8. Evening Service in B♭ (Cantate and Deus Misereatur). "Charles King." ff. 244–249.
9. Morning Service in E♭ (Te Deum and Jubilate). "Anthony Walkly, late Organist of y^e^ Cathedrall Church in Salisbury." f. 259b.
10. Whole Service in E minor. "John Church." ff. 268b 287b.

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11. Morning Service in D (Te Deum and Jubilate), with symphony, *etc.*, for strings. "Compos'd by Mr. Hendale by the Queens Order for y^e^ Thanksgiving On y^e^ Peace, 1713, And perform'd in St. Pauls Church." f. 309b.

A thematic catalogue of the Anthems and Services is given in vols. vii and ix of Burney's extracts (Add. 11587, f. 37b–end, and 11589, ff. 1–19). See under Thematic Catalogues.

Additional 36268, ff. 3b–52b, 62–68.

Paper; A.D. 1721. Quarto. The MS. also contains Anthems (above, p. 63), and Chants (p. 147).

MORNING SERVICE (Te Deum, Jubilate, and Kyrie) and Evening Service, in B♭, in score, from music composed by Dr. Thomas Tudway for the consecration of Lord Harley's chapel at Wimpole, in 1721. The symphonies and accompaniments of the morning Service are written for oboes and strings, with a figured bass for organ; the evening Service is accompanied by the organ only.

Harley 7343, ff. 2–8, 12–14.

Paper; A.D. 1724. Small quarto. See also under Anthems (above, p. 63).

WORDS of the preceding Service.

Additional 31504, ff. 149, 149b.

Paper; after 1740. Folio. See also under secular Songs, in vol. ii.

PORTIONS of services by "Signor Handle," *i.e.* Handel, with accompaniments for 2 violins, in score.

1. "When thou tookest upon thee": treble solo from the Chandos Te Deum in B♭. f. 149.
2. "Be ye sure y^t^ the Lord": duet from the Utrecht Jubilate. f. 149b.

Additional 27745.

Paper; ff. 81. About 1743. Quarto. Belonged successively to Dr. Bernard Gates (1759), Dr. T. S. Dupuis (1796), Charles Dupuis, his son (1796-1797), Joseph Harrington (1797), George Allenby [of Hull?], his brother-in-law (1834), Daniel Carnley [of Hull?] (1834), and Sir George Thomas Smart, who bequeathed it to the British Museum in 1867.

ORGAN-PART of Handel's Dettingen Te Deum and Jubilate, here said to be the copy from which he conducted.

Additional 17854.

Paper; ff. 79. Middle 18th cent. Oblong folio. The MS. was purchased at James Bartleman's sale by Vincent Novello, who presented it to the British Museum in 1849.

MORNING Service in D, consisting of Te Deum and Jubilate, for solo voices and chorus in 4 and 5 parts, with accompaniment for trumpets,

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oboes, bassoons, violins, violetta, violoncellos, double basses, and organ, in full score, by Dr. [Maurice] Greene. Possibly *autograph* (compare f. 3 with 17851, f. 40). Supposed to have been composed in 1745.

Additional 27750, ff. 3, 19, 51b, 74b.

Paper; about 1753–1766 (see ff. 35, 74). Quarto. See also under Anthems (above, p. 66).

FOUR SERVICES, the first three with a figured bass, in score, by Dr. Thomas Sanders Dupuis. Only the last appears to be *holograph*, but the others have numerous *autograph* corrections and alterations.

1. "Morning Service (Te Deum and Jubilate) and evening Service (verse, with 6-part chorus), in G minor. f. 3.
2. Morning Service in E♭ (Te Deum and Jubilate). ff. 19–25b.
3. Morning Service (Te Deum and Jubilate) and evening Service, in D. ff. 51b–60b.
4. Evening Service in E♭ (Cantate and Deus misereatur). ff. 74b–81b.

Additional 5054, ff. 3–5b.

Paper; before 1760. Quarto. See also under Anthems (above, p. 68).

SANCTUS and Gloria in Excelsis, in B minor, for 3 solo voices and 4-part chorus, in score, by Dr. Croft.

Additional 23624, ff. 117, 134, 155.

Paper; about 1763. Small folio. See also under Anthems (above, p. 68).

THREE Whole Services, in score. In the hand of John Alcock.

1. Transposed from D (Dorian) a note higher. "Tallis." f. 117.
2. In E minor (4, 5, and 6 voices). "William Byrd," with slight variations from the version published by Boyce. f. 134.
3. In G. "Orlando Gibbons, 1639." f. 155.

Additional 33568, f. 75.

Paper; about 1768. Quarto. See also under Anthems (above, p. 69).

JUBILATE in D, in score, without accompaniment, by Henry Purcell.

Additional 34998, ff. 30b–39 *passim*.

Paper; about 1774–1775. Oblong folio. See also under Anthems (above, p. 70).

FRAGMENTS of Services, in score, by Samuel Wesley. *Autograph*. The melody and bass only, unless the contrary is stated. Only in no. 2 is the number of voices (4) indicated

1. Gloria Patri, in G. f. 30b.
2. Nunc Dimittis, in the same key. *Imperfect* at the end. f. 33.
3. The beginning of a Magnificat, in A. f. 36.
4. Kyrie, Doxology, and Nunc Dimittis, in different keys. f. 39.

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Additional 35039, f. 7b.

Paper; A.D. 1778. Oblong folio. See also under Anthems (above, p. 73).

SANCTUS in E♭, by C[harles] W[esley], 1778. *Autograph.*

Additional 32584, ff. 1–54b.

Paper; about 1778–1827. Folio. See also under Anthems (above, p. 76).

SERVICES by William Jackson [of Exeter]. Unless the contrary is stated, they are full Services for 4 voices, with accompaniment for organ, in score, and *autograph.*

1. In C (Te Deum, Jubilate, Sanctus, Kyrie, Doxology, Creed, "Hallelujah" before the sermon, Magnificat and Nunc Dimittis). The Decani and Cantoris treble parts only. Copies. ff. 1, 9.
2. Service in E (Te Deum, Jubilate, Sanctus, Kyrie, Doxology, Creed, Cantate, Deus misereatur, and "Hallelujah"). Composed in 1778 (see f. 34). f. 17.
3. A resetting of the above with an additional counter-tenor part, written in 1799 (see f. 17). f. 34.
4. Sanctus, Kyrie, Doxology, Creed, and "Hallelujah," in E♭. Transcribed about 1827 (see watermark). f. 50.

Additional 31670, f. 25.

Paper; A.D. 1779. Oblong folio. See also under Anthems (above, p. 92).

MORNING Service (Te Deum and Jubilate) and Evening Service, by Dr. T. S. Dupuis, 1779. *Autograph.*

Additional 31753, f. 27b.

Paper; about 1781 (see f. 27). Oblong folio. See also under Duets (secular).

"LORD, have mercy upon us and incline our hearts to keep this law": response to the Commandments, by C[harles] W[esley]. In C minor. *Autograph.*

Additional 27636, f. 26.

Paper; A.D. 1784. Oblong quarto. See also under Anthems (above, p. 73).

JUBILATE in A, for bass solo and chorus, with accompaniments for oboes, flutes, 2 violins, viola, violoncello, contrabasso, and harpsichord, organ and bassoon in unison, by John Wall Callcott, 1784. In score. *Autograph.* "Perform'd . . . at Mrs. Watts's . . . Chelsea, August 29, 1784," when M[ichael] Rock played the 1st violin, W[illiam] Rock the bass, and the vocal parts were taken by Messrs. [Charles] Dignum, Cox, [John?] Danby, and [John] Sale, and the "Abbey boys."

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Additional 27749, ff. 2–67b.

Paper; A.D. 1784, 1787. Quarto. See also under Anthems (above, p. 75).

SERVICES, with figured bass, in score, by Dr. T. S. Dupuis. *Autograph.*

1. Morning Service in B♭ (Te Deum and Jubilate). "Composed at the request of Robert [Lowth], Lord Bishop of London, Dean of his Majesty's Chapels, upon a plan suggested by his Lordship, 1784." Two copies, the second of which, finished in 1787, is preceded by a short organ symphony and varies in many respects from the earlier version. ff. 2, 37.
2. Morning Service in C (Te Deum and Jubilate). "1784." Two copies. ff. 23, 54b.
3. Evening Service in C. "1787." Two copies, the first of which is written on oblong folio paper and inserted between the first and second leaves of the Te Deum in C (No. 2). ff. 24, 63.

Additional 34608, *passim*.

Paper; about 1785–1789. Oblong octavo. See also under Anthems (above, p. 74).

FRAGMENTS of Services in the hand of John Stafford Smith, probably intended as sketches for larger works. They consist of the melody only, except in no. 1, where a figured bass has been added.

1. "Lord have mercy upon us," in E♭. f. 14b.
2. Magnificat in C. f. 15.
3. Another, apparently in D. ff. 30b–29b (reversed).

Additional 6324, ff. 147–150b.

Paper; after 1789 (see f. 145). Small folio. See also under Masses (above, p. 224).

SETTINGS of the Sanctus, with a figured bass, in score, by English composers. No. 1 is for 4 voices; of nos. 2–13, taken from "Psalms, Hymns, and Sanctus's, for the use of Wheatfield church [co. Oxford]," only the treble part is given.

1. "The first Sanctus set to English words." Taken from Boyce's *Cathedral Music*, 1760. "Thomas Tallis." f. 147.
2. In C. "Savage." f. 148.
3. In E♭. "Nares." f. 148.
4. In C. "Arnold." f. 148b.
5. In G. "Boyce." f. 148b.
6. In D. "Dupuis." f. 149.
7. In F. "Gibbons." f. 149.
8. In E♭. "Weldon." f. 149b.
9. In E♭. "Child." f. 149b.
10. In B♭. "[W.] King." f. 150.
11. In F. "Goldwin." f. 150.
12. In F. "Travers." f. 150b.
13. In A. "[W.?] King." f. 150b.

Additional 30392, ff. 17b–19b.

Paper; A.D. 1790. Quarto. See also under Anthems (above, p. 75).

TE DEUM, for 4 voices, with figured bass, in score, by Dr. William Crotch, 1790. *Autograph.* *Imperfect* at the end.

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Additional 27752, ff. 2, 10b.

Paper; after 1796 (see f. 8b). Quarto. The MS. belonged to Daniel Carnley in 1834, and afterwards to Sir George T. Smart, who bequeathed it to the British Museum in 1867. See also under Anthems (above, p. 77).

SERVICES, in score, by Dr. T. S. Dupuis.

1. Verse morning Service in E minor (Te Deum and Jubilate). ff. 2–8.
2. Full Service in F (Te Deum, Jubilate, Cantate, Deus misereatur, Kyrie, Creed, and Sanctus); with figured bass. f. 10b.

Additional 5323.

Paper; ff. 96. 18th cent. Quarto. Presented by Sir John Hawkins in 1789.

UTRECHT Te Deum and Jubilate, composed by George Frederic Handel in 1713. Written for solo voices and chorus of from 4 to 7 voices, with accompaniments for trumpets, oboes, bassoon, flutes (occasionally), and strings, in full score.

Additional 17819, ff. 19, 118b.

Paper; 18th cent. Folio. See also under Anthems (above, p. 78).

COLLECTION of Anthems and Services, in score. The latter are:—

1. Morning and evening Service in "B mi" (Te Deum, Jubilate, Cantate, and Deus misereatur). "Chas. King." ff. 19–34.
2. Whole Service in the same key. "H. Purcell." ff. 118b–138b.

Additional 17820, f. 2.

Paper; 18th cent. Folio. See also under Anthems (above, p. 79).

WHOLE Service in "B^{mi}," consisting of Te Deum, Benedicite, Benedictus, Jubilate, Kyrie, Creed, Magnificat, Cantate, Nunc Dimittis, and Deus misereatur, in score, by Henry Purcell. ff. 2–36.

Additional 17840, ff. 79–102b.

Paper; 18th cent. Large folio. See also under Anthems (above, p. 80).

COLLECTION of Anthems and Services, in score. The latter are:—

1. Whole Service in A (Te Deum, Jubilate, Kyrie, Creed, Cantate, and Deus misereatur). "Dr. Blow." f. 79.
2. Morning and evening Service in the same key (Te Deum, Jubilate, Cantate, and Deus misereatur). "Dr. Aldrich." f. 85.
3. Morning Service in D (Te Deum and Jubilate); with instrumental symphonies. "Hen. Purcell." f. 90b.

Additional 17841, ff. 106–112b.

Paper; 18th cent. Small folio. See also under Anthems (above, p. 39).

TE DEUM in D, in score, by John Bishop.

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Additional 17848, ff. 9–51.

Paper; 18th cent. Oblong folio. See also under Anthems (above, p. 46).

Two morning Services, by Dr. William Croft, in score.

1. Te Deum, Jubilate, Sanctus, and Gloria, in B minor. f. 9.
2. Te Deum and Jubilate, in E♭ (for 8, 4, 5, and 6 voices). The verse, "O go your way," was composed by "Dr. William Hayes." f. 32b.

Additional 29291, ff. 58, 60.

Paper; 18th cent. Octavo. See also under Canons (above, p. 123).

Fragments of a Service in E♭, by [Robert] Creyghton.

1. Magnificat, from . . . "all generations" to . . . "sent empty away." f. 58.
2. Nunc dimittis, from "people to be a light" to the end of the Gloria Patri. f. 60.

Additional 29416.

Paper; ff. 76. 18th cent. Oblong quarto. See also under Anthems (above, p. 84).

Chandos Te Deum, in B♭, written for solo voices and 5-part chorus, with accompaniments for 2 violins, oboe, and double bass, in full score, by Handel.

Additional 29998, ff. 2–29.

Paper; 18th cent. Folio. See also under Anthems (above, p. 84).

Te Deum, for solo voices and chorus of 4 and 5 voices, with accompaniments for 2 violins, viola, oboe, bassoon and double bass, in full score, by Handel. It is published in the Händel-Gesellschaft's edition as Te Deum, No. iii, and is an arrangement for the King's Chapel of the earlier Chandos Te Deum, No. ii. In the present copy the names of the principal soloists who originally (?) took the parts are given, viz. Hughs, Gething and Whele.

Additional 30931, f. 41.

Paper; 18th cent. Folio. See also under Anthems (above, p. 41).

Part of the Communion Service, beginning with the Sursum corda and ending with the Sanctus, by William Railton.

Additional 31209, ff. 1–102b; 31210, ff. 2–82b.

Paper; 18th cent. Quarto. For Anthems in vol. ii, see above, p. 84.

Services, with figured bass, in score, by Charles King, Mus. Bac.

31209. Vol. I.

1. Verse morning Service in A (Te Deum and Jubilate) and evening Service. For 4 and 5 voices. f. 2.
2. Full morning and evening Service in D. f. 39.
3. Verse whole Service in B♭, consisting

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of Te Deum, Jubilate, Kyrie, Credo, Sanctus (by "Will. King, late organist of New Coll."), Cantate, and Deus misereatur. f. 72b.

31210. Vol. II.

1. Full whole Service in F (Te Deum, Jubilate, Kyrie, *etc.*). "1706." f. 2.
2. Verse morning Service (Te Deum and "Jubilate") and evening Service (Cantate and Deus misereatur), in B minor. f. 27.
3. Te Deum in E minor. f. 66.
4. Gloria in Excelsis, in A. f. 78.

Additional 31226, f. 70b.

Paper; 18th cent. Oblong quarto. The MS. also contains Anthems (above, p. 85) and secular Songs.

MORNING Service, beginning "Wee knowledge thee to be the Lord," with figured bass, in score, by Thomas Causton. It differs slightly from the versions in both the Prayer Books of Edward VI, and was probably composed after the First and before the Second Prayer Book.

Additional 31404, ff. 1–79.

Paper; 18th cent. Oblong folio. See also under Anthems (above, p. 85).

ORGAN part of a collection of Anthems and Services. The latter are:—

1. Whole Service in "D solre." "Tallis." ff. 2, 18b.
2. Morning and evening Service in "D solre flat," *i.e.* D minor. "Bird." ff. 6b, 13b.
3. Morning Service, in "F fa ut," (Te Deum, Jubilate, Cantate and Deus Misereatur). "Child." ff. 10b, 16.
4. Whole Service in "D sharp," *i.e.* D (with Jubilate instead of Benedictus). "Dr. Rogers." f. 23.
5. Whole Service in F. "Dr. Orlando Gibbons." f. 30.
6. Morning and evening Service, in "Gamut" (with Jubilate instead of Benedictus). "Dr. Child." f. 38b.
7. Whole Service in G (similar to the preceding). "Dr. Aldrich." f. 43b.
8. Morning and evening Service in "B mi" (Te Deum, Jubilate, Cantate and Deus Misereatur). "King." f. 50.
9. Morning and evening Service in "A re" (similar to the preceding). "Dr. Blow." f. 60.
10. Morning and evening Service in G (with Jubilate instead of Benedictus). "Dr. Blow." f. 67b.
11. Morning and evening Service in D (similar to the preceding). "Batten." f. 75.

Additional 31559, ff. 39–73.

Paper; 18th cent. Large folio. See also under Anthems (above, p. 86).

FOUR full morning and evening Services, in score, by Dr. Blow; each accompanied by a single chant for the Venite. In nos. 1 and 3 the Jubilate is substituted for the Benedictus. In the hand of J. Christopher Smith, the elder.

1. In D (Dorian). f. 39.
2. In G minor. f. 46b.
3. In A minor. f. 55b.
4. In F. f. 63b.

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Additional 32588, ff. 1–36b.

Paper; 18th cent. Oblong folio. See also under secular Songs, *etc.*

TE DEUM "No. 5," in D, in full score, by Dr. William Boyce. *Autograph.*

Additional 17844, ff. 95–148.

Paper; late 18th cent. Quarto. See also under Anthems (above, p. 89).

MORNING Services in score, by Dr. Crofts, *sc.* William Croft.

1. Te Deum and Jubilate in E♭. f. 95.
2. Te Deum, Jubilate, Sanctus and Gloria in Excelsis, in B minor. f. 113.
3. Te Deum, Jubilate, Kyrie, Creed and Sanctus, in A. f. 131.

Additional 17849, ff. 1–18.

Paper; late 18th cent. Quarto. The MS. belonged in 1821 to James Bartleman. See also under Anthems (above, p. 89).

EVENING Service, consisting of Cantate and Deus misereatur in E♭, in score, by Dr. [William] Croft. A note on f. 1 in the hand of Vincent Novello says "I lent this copy to Mr. Hawes who has since published it" (1849 ?).

Additional 27751.

Paper; ff. 97. Late 18th cent. Quarto. Bequeathed by Sir George T. Smart in 1867.

MORNING Services (Te Deum and Jubilate) and evening Services, with figured basses, in score. By [Dr. Thomas Sanders] Dupuis.

1. Verse morning Service and evening Service (Cantate and Deus Misereatur) in E♭; with an alteration (f. 12b) apparently in the hand of the composer. f. 8.
2. Verse morning and evening Service in G minor; with 6-part chorus. f. 31.
3. Full morning and evening Service in D. f. 59b.
4. Full short Service in A, with Kyrie and unfinished Creed at f. 93b, apparently in the composer's hand. f. 76b.

Additional 27753, ff. 7–16b.

Paper; late 18th cent. Oblong folio. See also under Anthems (above, p. 76).

MORNING Service in E♭, consisting of Te Deum and Jubilate, with figured bass, in score. By [Dr. Thomas Sanders] Dupuis.

Additional 31820, ff. 94–97.

Paper; late 18th cent. Oblong folio. See also under Anthems (above, p. 96).

PORTIONS of Services, in score, by W[illiam] S[avage].

1. Nunc dimittis in C, which completes the Service in Add. 31821, ff. 137–152b (below, p. 417). "1767." f. 94.
2. Kyrie in F. In duplicate. "1755." ff. 96, 97.

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Additional 34609, ff. 16–78b *passim*.

Paper; late 18th cent. Folio. See also under Anthems (above, p. 92).

ORGAN score of Services, most of which are in the hand of J. Stafford Smith.

1. Sanctus, Kyrie and evening Service in A. "A Continuation of Dr. Boyces Full Service" in that key. "Dr Arnold." f. 16.
2. Sketch of a Te Deum in C. The two upper parts only. By J. S. Smith (?). f. 19b.
3, 4. Two sketches of a Sanctus. [By the same?] f. 20.
5. Verse Service in F (Te Deum and Jubilate). "Arnold." f. 20b.
6. Te Deum and Jubilate in E. "Guise." f. 24b.
7. Short Service in E♭ (Te Deum, Jubilate and Magnificat). "Dr. E. Ayrton, 1796." f. 28.
8. Te Deum and Jubilate in B♭. "Dupuis." Composed "upon a plan suggested by . . . . the Bishop of London" [Robert Lowth, 1777–1787]. f. 33b.
9. Te Deum and Jubilate in D. "[C.] King." f. 48b.
10. Te Deum and Jubilate in G. "Dr. [B.] Cooke." f. 48b.
11. Te Deum, Jubilate, Kyrie, and evening Service in F. "T. Atwood." f. 60.
12. "The difficult part" of the Magnificat in C. "Dupuis." f. 74.
13. Sketch of a Magnificat in C. By J. S. Smith (?). f. 78b (reversed).

Additional 31587.

Paper; ff. 25. Early 19th cent. Oblong folio.

SETTINGS of the Te Deum and Jubilate, by Charles King, Mus. Bac., in score, without words.

1. In F. f. 1.
2. The same, arranged with accompaniments for a full orchestra, possibly by Thomas Attwood (see the letter at f. 24). f. 5.
3. In C, also in full score. f. 14.

Additional 31818, ff. 16, 20.

Paper; early 19th cent. Oblong folio. See also under Anthems (above, p. 95).

FRAGMENTS of two sacred compositions by Carissimi, adapted as portions of church Services.

1. Sanctus, with figured bass (two copies), adapted by R. J. S. Stevens, of the Charterhouse, in 1807, for the Rev[d] William Holmes, Subdean of the Chapel Royal. f. 16.
2. Gloria Patri (for 2 sopranos and bass). In the same hand. f. 20.

Additional 34999, ff. 108–124, 176b.

Paper; A.D. 1806–1823 (watermark). Quarto. See also under Hymns (above, p. 194).

FRAGMENTS of Services, mostly by S[amuel] W[esley] and in his hand.

1. Jubilate in D, for solo voices and chorus, with violins and organ, in score. The name of the composer is written at the beginning by Vincent

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Novello. *Imperfect* at the end. f. 108.
2. Alto solo part (sung by Rev. Mr. Webb) of a Litany in F minor. "1806." f. 117.
3. Gloria Patri in C (4 voices), in score. Belonged to V. Novello. f. 119.
4. Te Deum in F. "[Charles] King." Melody with figured bass. f. 121.
5. Kyrie and Sanctus in F (4 voices with organ), in score. (Watermark, 1821). f. 122.
6. Sketch of an Evening Service in F. *Imperfect* at the beginning. Watermark, 1828. f. 123.
7. Nunc dimittis in G, in compressed score. f. 124.
8. "Glory be to thee, O Lord"; in C. Possibly by Burrows. f. 176b.

Additional 31821, ff. 44, 112, 137.

Paper; A.D. 1807, *etc.* Oblong folio. See also under Anthems (above, p. 94).

SERVICES, or portions of Services, in score. In the hand of R. J. S. Stevens.

1. Sanctus. "[R.] Creyghton, D.D." f. 44.
2. Sanctus. "Arranged from Carissimi by R. J. S. Stevens, 1807,...for the Chapel Royal." f. 112.
3. Service in C (Te Deum, Jubilate, Anthem, "Behold now praise the Lord," Sanctus, Kyrie, Creed and Magnificat). Probably by William Savage (*cf.* 31820, ff. 94–95b, above, p. 415), 1767, and copied by Stevens, when a boy.

Additional 14342, ff. 57–62b.

Paper; after 1808 (watermark). Oblong folio. See also under Masses (above, p. 234).

TE DEUM and Jubilate, for 4 voices, in score, without accompaniment, by Samuel Wesley, 1808.

Additional 32018, ff. 1–25b.

Paper; A.D. 1808, 1847 (?—see f. 2). Quarto. See also under Hymns (above, p. 189).

MORNING Service in G, consisting of Te Deum, Jubilate, Kyrie, and Creed; for 4 and 5 voices, with accompaniment for organ, in score, by Thomas Miles. *Autograph.*

Additional 35007, f. 88b.

Paper; about 1822 (see f. 88). Quarto. See also under Pianoforte Solos (1777–1797).

KYRIE in F, by Samuel Wesley. *Autograph.*

Additional 35038, ff. 4, 5.

Paper; A.D. 1822. Quarto. See also under Anthems (above, p. 100).

MELODY, with bass, in score, of the following Services:—

1. Evening Service in D (preceded by the last few bars of a morning Service). Anonymous. f. 4.
2. Te Deum and Jubilate in F. "[Charles] King, 1822." In the hand of S. S. Wesley. ff. 5–8b.

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Additional 17857.

Paper; ff. 95. About 1825. Oblong folio.

SERVICES in score, by Dr. [Maurice] Greene, copied by Vincent Novello from the originals formerly belonging to James Bartleman.

1. Morning Service (Te Deum and Jubilate) and evening Service, in C. "Begun at Farnham Castle in May 1737, and finished in London in June following." f. 2.
2. Morning Service in D (Te Deum and Jubilate); with accompaniments for trumpets, oboes, bassoons, and strings, in full score. (Copied from Add. 17854, above, p. 408.) f. 36.

Additional 9072, ff. 14–34; 9073, ff. 34–40b; 9075, ff. 1–45b.

Paper; about 1829–1831. Oblong folio. See also under Anthems (above, p. 103).

SERVICES, in score, by Henry Purcell, transcribed by Vincent Novello.

1. Second Service in B♭, consisting of Benedicite, Jubilate, Cantate, and Deus misereatur (from Harl. 7339, f. 205b, above, p. 406). Add. 9072, f. 14.
2. First whole Service in B♭. Organ part (from Boyce's *Cathedral Music*). Add. 9073, f. 34.
3. Te Deum and Jubilate in D, in full score. "Composed for S[t] Cecilia's day, 1692." (From a MS. belonging to Joseph Moore of Birmingham.) Add. 9075, f. 1.

Additional 33239, *passim*.

Paper; A.D. 1830–1832. Oblong folio. See also under Anthems (above, p. 102).

SERVICES, mostly in score; copied by Vincent Novello.

1. [Second ?] Preces, Responses and Litany, with figured bass. "Thomas Tallis." Different from those in Boyce's *Cathedral Music*. From an old organ-book at Westminster Abbey. Followed by a copy in a later hand, in which the harmonies are filled in. f. 7.
2. The Psalms, "Wherewithal shall a young man," "O do well unto thy servant," and "My soul cleaveth unto the dust." By the same. They immediately follow his "First Preces" in Add. 30087, f. 2 (below, p. 420). (From Fitzwilliam MS. x. 3. 17). f. 10.
3. Verse evening Service in D minor (5 voices). "Orlando Gibbons." (From the same MS.) f. 16.
4. Venite in F. By the same. "1635." (From Harley 7337, above, p. 405.) f. 34.
5. Nicene Creed in F. "Mathew Lock, 1666." (From Fitzwilliam x. 3. 17.) f. 52.
6. Evening Service in E minor. "Pelham Humfreys." (From Harl. 7338, above, p. 405.) f. 64.

Nos. 7–11, which are canons by Dr. Blow, were copied from what is now Add. 30933 (above, p. 403).

7. "He hath shewed strength"; from Magnificat in D minor. f. 146.
8. "Glory be to the Father"; from Magnificat in G. f. 146b.

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9. "Glory be to the Father"; from Nunc Dimittis in G. f. 147b.
10. "O go your way into his gates"; from Jubilate in G. f. 149b.
11. "Glory be to the Father"; from the same. f. 150b.
12. Morning Service in G (Te Deum and Jubilate). "Dr. [Benjamin] Cooke." (From a MS. at Westminster Abbey.) f. 196.

Additional 31822, ff. 33, 50.

Paper; after 1831. Quarto. See also under Anthems (above, p. 96).

NUMBERS 1 and 4 from *The Gresham Sacred Music*, 1831, for 4 voices in score. Anonymous, but with the mottos of the candidates.

1. Jubilate in C. f. 33.
2. Magnificat in C. f. 50.

Additional 35134, ff. 37b–40.

Paper; A.D. 1832. Oblong folio. See also under Stabat Mater.

TE DEUM and Jubilate in A, by Dr. William Boyce. The melody and figured bass, in score.

Additional 31415 (i, f. 24b; iii, f. 23; iv, f. 28b; vi, f. 25b).

Paper; after 1835. Oblong octavo. See also under Madrigals.

SANCTUS, for 4 voices, in parts, from a Service in F, by Orlando Gibbons.

Additional 33240, ff. 6–10.

Paper; about 1837 (watermark). Quarto. Presented in 1839 by C. Clarke, organist of Worcester Cathedral, to Vincent Novello, who presented it to the Musical Antiquarian Society in 1843. See also under Anthems (above, p. 98).

"LITANY in G as performed at the Chapel Royal, Windsor, said (traditionally) to have been composed by [John] Soaper, vicar-choral of St. Paul's Cathedral." In score.

Egerton 2462, ff. 78–88.

Paper; A.D. 1842. Oblong quarto. See also under sacred Songs (19th cent).

TE DEUM, for 4 voices, "with an accompaniment for the Organ or Piano Forte. Composed in the year 1842 for the Peace of China, and inscribed to his friend the R^nd Edward Goddard by Fortunato Santini."

Additional 14341, ff. 2b, 20.

Paper; before 1843. Oblong folio. See also under Anthems (above, p. 107).

PORTIONS of Services, in score, by Samuel Wesley.

1. Responses to the Litany composed in 1806 (Add. 34999, f. 117—above, p. 416); the first part consisting of the melody with figured bass; the

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second part beginning "From our enemies defend us," and written for 4 voices, in score, the bass part being figured. It contains a reference to the manner in which it is sung at St. Paul's Cathedral. f. 2b.

2. Magnificat for 4 voices, with accompaniment for pianoforte or organ, in score, composed in 1822. f. 20.

Additional 30085–30087, f. 40b.

Paper; A.D. 1844–1863, with later additions in pencil down to 1876. Oblong folio. See also under Anthems (above, p. 108).

SERVICES in score, transcribed from J. Barnard's *Selected Church Music*, 1641.

30085. Vol. I. Nos. 1–4 are in D minor. All the Services in this volume include the Venite.

1. "First Service," including Sanctus, Gloria in Excelsis, *etc.* "Thomas Tallis." f. 18.
2. "Whole Service of 4 parts," including Deus Misereatur, *etc.* "Nicholas Strogers." f. 41.
3. "First Service of 4 and 5 parts." "Elway Bevin." f. 74.
4. "First Service [of] 4, 5, and 6 parts." "Will. Bird." f. 101.
5. "First Service of 4 parts," in F. "Orla[ndo] Gibbons." f. 129.
6. "First Service of 4, 5, and 6 parts." "Will. Mundy." f. 156.

30086. Vol. II.

1. "First Service of 4, 5, 6, and 7 parts," in F; with the Venite. "Rob. Parsons." f. 2.
2. "First Service of 4 and 5 parts to the Organs," in D minor; with the Venite. "Tho. Morley." f. 48.
3. "First Service of 1, 2, 3, 4, 5 and 6 parts to the Organs," in C; with Jubilate instead of Benedictus. "Dr. Gyles." f. 88.
4. "First Service [evening] of 1, 2, 3, 4 and 5 parts to the Organs," in G minor. "Ward." f. 120.
5. Te Deum in D minor. "Woodson." f. 133.
6. "Second Service [evening, of 5 parts], with verses to the Organs," in G minor. "William Bird." f. 140b.
7. "Third Service [evening] of 5 parts," in C. By the same. f. 157.
8. "Second Service [evening] of 5 parts," in G. "Thomas Morley." f. 152.
9. Second Service of 1, in D minor, including morning Service (Te Deum and Jubilate) and evening Service. "Orlando Gibbons." f. 159.

30087. Vol. III. The so-called Preces which follow are the Responses ("O Lord, open thou our lips," *etc.*) which precede the Psalms, as they were sung before the Revision of the Prayer-Book in 1662.

1. "First Preces," followed by the Psalms, "Wherewithal shall a young man," "O do well unto thy servant," and "My soul cleaveth to the dust." "Thomas Tallis." f. 2.
2. "First Preces," followed by the Psalms, "O clap your hands," and "Save me, O God, for thy name's sake." "William Bird." f. 11b.
3. "Second Preces," followed by the Psalms, "When Israel," "Hear my prayer, O God," and "Teach me, O Lord, the way." By the same. f. 19b.
4. "First Preces," followed by the Psalm, "The eyes of all." "Orlando Gibbons." f. 28b.
5. Responses ("The Lord be with you," *etc.*) and Litany. "Thomas Tallis." f. 33b.

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Additional 33288.

Paper; ff. 112. A.D. 1846. Quarto. See also under Anthems (above, p. 109).

SERVICES, in score, by Dr. John Blow, transcribed by William Henry Husk, librarian of the Sacred Harmonic Society.

1. Verse Service in A, containing Te Deum, Jubilate, Kyrie, Creed, Cantate, and Deus misereatur. Copied from Boyce's *Cathedral Music*. f. 5.
2. Verse Service in G, containing Te Deum, Jubilate, Kyrie, Creed, Magnificat, and Nunc dimittis. Copied from the same work. f. 20b.
3. Verse Service in E minor, containing Te Deum, Benedicite, Jubilate, Kyrie, Creed, Cantate, and Deus misereatur. Copied from a MS. then belonging to Joseph Warren. f. 35.
4. Kyrie and Creed in G. From Boyce's *Cathedral Music*. f. 59.
5. Versicles, Sanctus, and Gloria in Excelsis, from the Communion Service in D. Copied from the Durham choir-books and Marbeck's *Book of Common Prayer, noted*. f. 62.
6. Morning Service in D (Te Deum and Jubilate), with accompaniments for trumpets, violins, *etc.*, in full score. From the autograph MS. formerly belonging to William Hawes, and dated "[16]95." The names of the original singers are given. f. 65.
7. Evening Service in B♭. From the same MS. f. 104.

Additional 33292, ff. 5–46b.

Paper; A.D. 1865. Quarto. See also under Anthems (above, p. 111).

FULL Services, in score, by Dr. John Blow, copied by W. H. Husk (who has added notes at f. 2), from a MS. in the hand of John Christopher Smith (now Add. 31559, above, p. 414). Each of them is preceded by a chant, in the same key, for the Psalms.

1. Morning Service (Te Deum and Jubilate) and Evening Service in D (Dorian). f. 5.
2. Morning and Evening Service in G minor. f. 15.
3. Morning Service (Te Deum and Jubilate) and Evening Service in A minor. f. 26b.
4. Morning and Evening Service in F. f. 35.

Additional 34542, ff. 31–59b.

Paper; A.D. 1881. Folio. The MS. also contains Instrumental Music, described elsewhere.

TE DEUM, for solo voices and 8-part chorus, with accompaniments for flutes, oboes, clarinet, bassoons, horns, trumpets, trombones, bass tuba or saxhorn, drums, harp and strings, in full score, by [Sir] W. G. Cusins. *Autograph.*

Additional 29968, f. 145.

Paper; 19th cent. Oblong folio. See also under Motets (above, p. 353).

ALTO PART of a Te Deum (in G?). Anonymous.

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SECTION XXVI.—SONGS.

Arundel 44, f. 1.

Vellum; 12th cent. Small folio.

"AUDITE, o lucis filie": verses prefixed to a German MS. of the Speculum Virginum. The musical notes which accompany the text throughout are in the form of neums on a stave of four lines, with the C and F signatures, the C line being coloured yellow (?) and the F line red; the B *rotundum* is also occasionally indicated.

Arundel 501, ff. 16, 16b.

Vellum; 12th cent. Small folio. In a MS. of miscellaneous pieces, mostly connected with western Germany.

FRAGMENT, of 138 lines (of which the initial letters form an anagram on the Church), from a Latin poem apparently founded on the Apocalypse. The beginning is lost. Musical notes, expressed by neums, are given to the eight lines commencing "Quenam hec tam mirificis ornanda tunc induviis," and to the first part of what remains of the anagram as written out in the margin.

Royal 5. F. vii, f. 85.

Vellum; 12th–13th cent. Octavo.

FOUR short poems inserted at the beginning of a life of St. Godric the hermit, of Finchale; accompanied by small square and diamond-shaped black notes on a stave of four red lines, with the C or B♭ signature. Nos. 2 and 3 are described as "Cantus beati Godrici de sancta maria."

1. "Crist and sainte marie," sung by "Soror," *sc.* the sister of Saint Godric; with a refrain "Kyrieleyson, Christe eleyson," sung by the two angels who supported her on either side of the altar when she appeared to the Saint (see f. 96).
2. "Sainte marie uirgine"; with a Latin translation "Sancta maria uirgo" (see also Harley 322, f. 74b, below).
3. "Sainte marie christes bur."
4. "Cantus eiusdem de Sancto Nicholao," beg. "Sainte Nicholaes godes drud."

Harley 1717, f. 251b.

Vellum; early 13th cent. Small folio. Part of the fly-leaf of a volume containing "L'estoire e la Genealogie des dux qui unt este par ordre en Normendie."

"PARTI de mal e a bien aturne": Song of six verses, with music to the first, written in a French hand. The notes are quasi-square on a stave of four red lines, with the C signature.

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Harley 978, ff. 4b–13b.

Vellum; after 1226. Octavo. See also under Catches.

SACRED Songs or Sequences.

1. "Regina clemencie, Maria"; ending with the Seven Gaudia. f. 4b.
2. "Dvm Maria credidit." f. 6.
3. "Ave, gloriosa uirginum regina"; the words by Philippe de Grève, the music possibly by H. de Pisis (*cf.* Egerton 274, f. 3, *etc.*, below). f. 7.
4. "Felix sanctorum chorus eximius apostolorum." f. 10b.
5. "Eterni numinis mater." f. 12.
6. "[A]nte thronum regentis"; in honour of St. Thomas of Canterbury. f. 13.
7. "[G]aude, salutata uirgo." f. 13b.

Harley 4401, ff. 3b–5b, 106b–108.

Vellum; mid. 13th cent. Folio. For a further description of the MS., see *Catalogue of Romances*, vol. ii, p. 717.

HYMNS to the Virgin in French, introduced, after the prologues, at the beginning of the two books of Miracles of the Virgin by Gautier de Quensi (*sc.* de Coincy), a monk, afterwards Prior, of St. Médard at Soissons. The musical notes which accompany all the hymns are quasi-square or diamond-shaped on staves of four red lines with the C or F signatures and quasi-bars.

1. "Amors, qui bien set anchanter." f. 3b.
2. "Qui que face retruenge nouuelle." f. 3b.
3. "Roine celestre, buer fussiez vous nee." f. 4.
4. "Talant me prent or androit." f. 4b.
5. "Esforcier mestuet ma uoiz." f. 5.
6. "Quant ces floretes florir voi." f. 5.
7. "Por conforter mon cuer et mon coraige." f. 5b.
8. "Por la pucelle anchantant me deport." f. 106b.
9. "Mere deu, uirge senee." f. 107.
10. "Lamor dont ie sui espris." f. 107.
11. "A vne amor eore et sene." 107b.
12. "Qui matin a ma iornee." f. 107b.

Harley 322, f. 74b.

Vellum; 13th cent. Quarto.

FRAGMENT of a Song to the Virgin, in English. It begins, "Seinte Marie, uirgine moder," and is accompanied by small square and diamond-shaped notes on a stave of four red lines with the C B signature. The words are introduced in a life of St. Godric epitomized at the request of Æthelred, Abbot of Rievaulx, and are supposed to be by the Saint (see Royal 5. F. vii, f. 85, above, p. 422).

Egerton 274, ff. 3–56b *passim*.

Vellum; late 13th cent. Duodecimo. For a further description of the MS., see under secular Songs.

"DICTA Magistri Ph[ilippi de Grevia] quondam cancellarij Parisiensis"; probably written in France. The music to no. 6 appears

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to be by Henry of Pisa, Friar Minor, who is therefore possibly responsible for the rest. (See Paul Meyer, *Documents manuscrits de l'ancienne Littérature de la France*, part i, pp. 7–12.) All the sacred compositions in this MS. set for 1 voice are described under the present heading for the sake of uniformity, though some are liturgical in form (Sequences and Hymns).

1. "Aue, gloriosa uirginum regina." f. 3.
2. "Inter membra singula." f. 12.
3. "Homo, uide que pro te patior." f. 20.
4. "O mens, cogita." f. 20b.
5. "Homo, considera." f. 22b.
6. "Quisquis cordis et oculi." f. 24b.
7. "Nitimur in uetitum." f. 25b.
8. "Pater sancte, dictus Lotharius." f. 26b.
9. "Cum sit omnis caro fenum." f. 27b.
10. "Veritas, equitas" (De prelatis). f. 28b.
11. "Minor natu filius." f. 36.
12. "Vitia virtutibus obuia." f. 37b.
13. "Bulla fulminante" (De curia Romana). f. 38b.
14. "Suspirat Spiritus." f. 39b.
15. "Homo natus ad laborem." f. 42.
16. "Festa dies agitur." f. 47.
17. "Sol est in meridie." f. 47b.
18. "Luto carens et latere." f. 48.
19. "Tempus est gratie." f. 48b.
20. "Veni, sancte spiritus, spes omnium." f. 49.
21. "Venditores labiarum" (De advocatis). In Add. 30091, f. 2b, there is a ground bass to this (see above, p. 253). f. 56b.

Royal 12. E. i, ff. 193–195.

Vellum; late 13th cent. Duodecimo. The MS. contains a miscellaneous collection of prayers, lives of Saints, *etc.*, in various hands, and (at the end) a "Narratio [Roberti Grossetête, episcopi] Lincolniensis pro collectione elemosine."

"STOND wel moder vnder rode": a sacred Song, the music to which resembles in form that of the Latin Sequence. It is followed by a semi-religious French Song, the first few words of which are lost. The notes used are square and diamond-shaped on a stave of four red lines, with the C, B♭, and C B♭ signatures.

Arundel 248, ff. 154, 155.

Vellum; early 14th cent. Octavo. In a collection of miscellaneous theological and moral pieces.

HYMNS, "The Milde Lomb" (on the crucifixion), "Worldes blis," and "Bien deust chanter" (to the Virgin); written in long lines, in England, with small square musical notes on staves of four or five lines, on which the C or B♭, or both, are indicated.

Royal 6. E. ix, f. 29.

Vellum; about 1334–1342. Folio. In an Italian MS. of the poems of Convenevole da Prato.

HYMN, "pro pace Roberti Regis (*sc.* Robert of Anjou, King of Naples)," beginning "Spiritus alme, ueni."

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Additional 28550, ff. 43b–44b.

Vellum; 14th cent. Octavo. From a MS. containing part of a Register of Robertsbridge Abbey, co. Sussex. See also under Organ Solos.

PORTIONS of three musical pieces, consisting of the melody written on a single stave of 5 lines, in square and diamond notes—mostly black—under which small letters (from a to g) are marked, apparently for an organ accompaniment.

1. "Ades . . . firmissime fidem teneamus Trinitatis." f. 43b.
2. "Tribum quem non abhorruit." f. 44.
3. "Flos vernalis, stirps regalis." *Imperfect* at the end. f. 44b.

Additional 29987, ff. 56, 64b, 67.

Vellum; 15th–16th cent. Octavo. See also under Madrigals.

THE PLAINSONG of the following proses or sequences, *etc.*

1. "[D]iligenter aduertant cantores": antiphon. "Ser Lorerenzo" (*sc.* Lorenzo). f. 56.
2. "Dies ire." Anonymous. f. 64b.
3. "Surgit Cristus cum tropheo"; the second part, consisting of a dialogue, "Dic, Maria, quid uidisti." Anonymous. f. 67.

Additional 5665, f. 47b.

Paper; *temp.* Henry VIII. Large octavo. See also under Motets (above, p. 260).

"SALVE, Regina misericordie"; apparently for one voice, without accompaniment. Anonymous.

Cotton, Vespasian A. xxv, f. 163b.

Vellum and paper; A.D. 1576. Octavo. The MS. was presented by John Anstis to Henry Savill. Its principal contents are English ballads and carols, without music.

A SONG which appears to begin with the words, "God ys the cheffest vnizon"; ascribed in a note at the end to Sir Peter Harfurth (called Hartforth on f. 153), "curat of Hoveden [? Howden, co. York]. Died 1577 att Lamas." At the side are a few bars of music expressed by round open notes on a stave of 5 lines with bars marked.

Additional 4900, ff. 54b–62b *passim*.

Paper; after 1600. The first part of the MS., which is written on similar paper, contains an account of various English and Welsh bishops, down to 1600—see f. 41b. Small folio. The names of Richard and Ellis Bradgate (ff. 8, 58) and Martha and William Jennings (ff. 10b, 66) occur, apparently as owners. The MS. also contains Canons (above, p. 114), Duets (p. 171), *etc.*

SONGS, original or arranged, with lute accompaniment in tablature, in separate parts. Several leaves are missing. Unless the contrary is stated, they are anonymous.

1. "Alleluya." "Taverner." f. 58b.
2. "Igitur, O Jhesu bone." "Sheperde." f. 59b.

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3. "Benedicam Domino in omni tempore . . . O lorde, with all my harte and mynde." "Jhonson." f. 60b.
4. "In nomine domini." The lute part is lost. "Taverner." f. 61b.
5. "Come, holy ghoste, eternall god." The lute part is lost. Anonymous. f. 63b.
6. "For he y^{t} is myghtie." The vocal part is lost. Anonymous. f. 64.
7. "Tu nimirum." The lute part is lost. "Tal[l]is." f. 66b.

Printed Book, D. 212. c (3 vols.), *passim*.

Paper; after 1613. Small quarto. See also under Motets (above, p. 280).

VOCAL parts of some sacred compositions for one voice.

1. "Subito sagittabunt eum." "Jacobi Mori Viadanæ." i, f. 49.
2. "Misisti iram tuam." By the same. i, f. 49b.
3. "Collaudabit te, Deus." Anonymous. i, f. 60.
4. "Gaudent in cœlis." Anonymous. i, f. 61.
5. "Dum natus esset Jesus." Anonymous. iii, 66b.

Additional 15117, ff. 4–6b, 19b.

Paper; after 1614. Small folio. See also under Anthems (above, p. 10).

MELODY, with lute accompaniment, in tablature, of the following songs. Anonymous, unless the contrary is stated.

1. "O heavenlye god, O father deare." f. 4.
2. "O Lord, whos grace no lymites comprehende"; the words by [Mary] Countess of Pembroke (d. 1621). The signature at the end, "Jam. Ha." may possibly be that of James Harding, a composition by whom (about 1612) occurs in the Fitzwilliam Virginal Book. f. 4b.
3. "From depth of greife." f. 5b.
4. "Miserere, my maker." f. 6.
5. "Alack! when I look back"; possibly from an anthem by W. Byrd. f. 6b.
6. "O god! But god how dare I name." "Birde." f. 19b.

Royal 14. A. xxii.

Paper; ff. 61. *Temp.* James I. Small quarto.

"CINQUENTA Psalmos del Psalterio. En Rima y Canto segun se cantan en las Iglezias Reformadas de Francia y Germania, compuestos en lengua castellana por Pedro de Coster Vander Ven, Natural d' Emberes [? Antwerp]. Dedicados al . . . Rey Don Jacobo, Rey de Ingalatierra"; with a long introduction in Spanish. They consist of a series of melodies of chants set to the first two or three verses of a Spanish metrical version of fifty of the Psalms, written on a 5-line stave, with white diamond-shaped notes, in the C clef.

1. "Varon bendito es el que no siguio." f. 15.
2. "Porque braman las gentes." f. 15b.
3. "Que multitud, O Dios." f. 17.
4. "Quando llamo, oyd mis clamores." f. 18.
5. "O señor, al Razonamiento." f. 19.
6. "No sea yo Abattido." f. 20.
7. "O Dios mio, mi Esperança." f. 21.
8. "O nuestro Dios, quan grand' y ineffable." f. 22b.
9. "Alabar t' hé d' Affection." f. 23b.

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10. "Porque te has apartado, Señor." f. 25.
11. "Pues qu'en mio Dios confyo." f. 26.
12. "Salva, señor, que ya no queda bueno." f. 27.
13. "Hasta quando m' olvidaras." f. 27b.
14. "Dixo el peruerso." f. 28.
15. "Quien es el que habitara." f. 29.
16. "Guardame, o Dios." f. 29b.
17. "Oye mi justicia, señor." f. 30b.
18. "Amarte he, señor, mi fortaleza." f. 31b.
19. "Los cielos con su voz." f. 34.
20. "Dios t' oyga, quando l' invocares." f. 35b.
21. "Dios, gran pastor." f. 36b.
22. "Toda la tierra es del señor." f. 37.
23. "Dios, m' es salud." f. 38.
24. "O Dios, fuerça y castillo mio." f. 39.
25. "Vos Reys y principes dad." f. 40.
26. "Siempre alabaré." f. 40b.
27. "Del impio la Rebelion." f. 42.
28. "Bendito es el que juzga en equidad." f. 43.
29. "Haz me justicia; da sentencia." f. 44.
30. "Mi coraçon Rebossa buenas cosas." f. 44b.
31. "Pueblos, oyd, todos." f. 46.
32. "Dios, gran Señor." f. 47.
33. "Ave piedad, ten manzilla." f. 48b.
34. "Tenga piedad el Dios." f. 50.
35. "Dios es en cabildo Assentado." f. 50b.
36. "Sobre Montes sanctos." f. 51.
37. "Dios Reyna." f. 51b.
38. "Anima mia A tu, Dios." f. 52.
39. "Estando yo mucho Angustiado." f. 53b.
40. "Mis ojos Alco (*sc.* alzo) al cielo." f. 54.
41. "Si no que Dios (diga Aora Israel)." f. 54b.
42. "Los qu' en Dios tienen confiança." f. 55.
43. "En vano es edificar." f. 55b.
44. "Es bien aventurado el qu' ha de Dios temor." f. 56.
45. "Muchas vezes desde mi mocedad." f. 57.
46. "En Abismo Inundado." f. 57b.
47. "No s' ensobervescio, señor, Mi coraçon." f. 58.
48. "Mirad quan bueno y dulce." f. 58b.
49. "Ea sus, siervos del señor." f. 59.
50. "Sentavamos tristes par delos Ryos." f. 59b.
51. "Los Dies Mandamientos," beginning "Oyd mi voz." f. 60b.
52. "El cantico de Simeon," beginning "Dios, dexa Aora en paz." f. 61b.

Additional 29481, ff. 3, 4, 5, 17.

Paper; about 1630. Small oblong folio. See also under Anthems (above, p. 40) and secular Songs.

SACRED Songs, with a bass, in score, possibly arrangements from anthems. Anonymous.

1. "The man is blest that hathe not bent." f. 3.
2. "O Lord, Consider my distresse." f. 4.
3. "Put me not to rebuke." f. 5.
4. "Heare my praier, O God, and let thine eare." f. 17.

Additional 11608, f. 45b.

Paper; A.D. 1656–1659. Small folio. See also under secular Songs.

"O THAT mine eyes could melt"; with a bass, in score. By Thomas Brewer.

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Egerton 2013, ff. 42, 49b–52, 57b.

Paper; after 1669 (?). Folio. See also under secular Songs.

THREE Songs, with accompaniment for harpsichord (no. 1) or lute, in tablature. Anonymous.

1. "Tenelle mi." f. 42.
2. "In the subtraction of my yeares." f. 49b.
3. "Out of the horror of the Deepe." f. 50b.
4. "With expectation faint." f. 52.
5. "Heare me, O God, a broaken hart." f. 57b.

Additional 10338, ff. 60–63b.

Paper; A.D. 1669 (see f. 274b). Small folio. See also under Motets (above, p. 283).

THREE solos for a bass voice, with a basso continuo, by George Jeffreys. *Autograph.*

1. "O quam suave"; described as a "Mottect," or motet. f. 60.
2. "Speticsus forma præ filijs hominum." f. 61b.
3. "Prayse the Lord, O my Soule." f. 62b.

Additional 29396, f. 73.

Paper; about 1678–1682. Folio. See also under secular Songs.

"SLEEP, downy sleep, come close mine eyes"; with a bass for harpsichord or organ, in score. By Pelham Humfrey.

Additional 33234, *passim*.

Paper; A.D. 1680–1682. Folio. See also under secular Songs.

SACRED Songs; with a bass, except in no. 2.

1. "Lucifer cœlestis olim hierarchæ" (bass solo). "Charissimi." f. 13.
2. "Morning Song," beg. "Awake, my soul; awake, mine eyes." "Captain Cook." f. 32.
3. "Evening Song," beg. "Sleep, downy sleep." By the same. f. 33.
4. "Velut Palma." "Gratiana" (*sc.* Bonifazio Graziani?). f. 163.

Harley 1501, ff. 52, 54b.

Paper; A.D. 1681. Folio. See also under secular Songs.

Two motets for one voice, with a bass for harpsichord, in score.

1. "O bone Jesu, O soauis (*sic*) amor." "Cassati." f. 52.
2. "Gaudia Pastores optate." "Bonifacio Gratiani." f. 54b.

Additional 19759, ff. 5b, 38.

Paper; about 1681. Small folio. See also under secular Songs.

SONGS, without accompaniment.

1. "Sleep, downy sleep, come close my eyes." "Pell. Humphries." f. 5b.
2. "When death shall knock." Anonymous. f. 38.

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Additional 22100, ff. 56b, 81b, 100b.

Paper; about 1682. Folio. See also under Anthems (above, p. 28).

SONGS, with a bass, in score.

1. "Lucifer celestis, olim Hiera[r]chie princeps": motet for one voice. "Carissimo." f. 56b.
2. "Then from a whirlwind oracle." "Lock." f. 81b.
3. "Awake, my lute; but first awake, my heart." "W^m Turner." f. 100b.

Additional 29397, f. 50.

Paper; about 1682-1690. Narrow oblong duodecimo. See also under secular Songs.

"THE GROUND and song to O! solitude, my sweetest choice"; the words by K. Phillips, the music by [Henry] Purcell.

Additional 31440, f. 13b.

Paper; before 1685 (?). Folio. See also under Motets (above, p. 287).

"QUESIUI quem diligit anima mea": treble song, with a bass for harpsichord or organ, in score, by P. Reggio. *Autograph* (?).

Harley 7549, ff. 8b, 14, 16, 43b–46 (reversed).

Paper; 17th cent. Oblong octavo. See also under secular Songs.

MELODIES to Psalms of the Sternhold and Hopkins version. The tunes to the first three are the same as those given in the various editions of the *Whole Booke of Psalmes*. Nos. 4 and 6 have second verses, in the music to which short cadenzas are added.

1. "Our eares haue heard." f. 8b.
2. "Blessed are they that perfect are." f. 14.
3. "Ye children, which doe serue the Lord." f. 16.
4. "Yee men on earth, in God reioyce." f. 46.
5. "All people that on earth doe dwell." f. 45.
6. "Sing yee with praise vnto the Lord" (New tune). f. 44.

Additional 31479 (parts i, iii, iv, ff. 1–9b *passim*).

Paper; 17th cent. Folio. See also under Motets (above, p. 289).

COMPOSITIONS for one voice, with figured bass, in parts. They are, with the exception of the last, anonymous.

1. "Gaudeamus omnes." i, f. 1; iv, f. 5.
2. Cantate Domino canticum nouum." i, f. 1b; iv, f. 5b.
3. "Saluator mundi." i, f. 2b; iv, f. 6.
4. "O Maria, quam pulchra es." i, f. 3; iv, f. 6.
5. "Ave, maris stel[l]a." i, f. 3b; iv, f. 6b.
6. "Dulcis Amor, Jesu." iii, f. 1; iv, f. 2.
7. "Jubilate Deo." iii, f. 1b; iv, f. 2b.
8. "Saluum me fac, Deus." iii, f. 2b; iv, f. 8.

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9. "Audite me, divini fructus." iii, iv, f. 3b.
10. "Exultate Deo." iii, f. 4b; iv, f. 4.
11. "Anima mea desiderat te." iii, f. 5b; iv, f. 4b.
12. "Dominus, Illuminatio mea"; with 2 violins, *etc.* iii, f. 6b; iv, f. 7.
13. "Lucifer, Cœlestis olim Hærarchiæ" (*sic*). "Carissimo." iii, f. 7; iv, f. 8b.

Additional 10337, ff. 50b–52, 54, 59b.

Paper; second half of the 17th century. Small folio. See also under Pianoforte Solos (before 1656).

MELODY, with a bass, in score, of the following Songs:—

1. "When man ffor sinne Thy judgments feeles." "W. L[awes?]." f. 50b.
2. "Sing to the King of Kings." [By the same.] Arranged from a 3-part anthem. f. 51b.
3. "Let god, the god of Battaile, Rize." [By the same.] Similarly arranged. f. 52.
4. "O that myne eyes could melt." "Tho. Breuer." f. 54.
5. "Lord, as the hart Jmbost with heate." By W. Lawes. Arranged from a 3-part anthem. f. 59b.

Additional 14399, ff. 6, 17b.

Paper; second half of 17th cent. Folio. See under secular Songs.

Two compositions for a treble voice, with a figured bass for harpsichord or organ, in score.

1. "Bone Jesu." "M^r Lock." *Autograph.* f. 6.
2. "I said, I will take heed to my wayes." Anonymous. ff. 17b–19.

Additional 31437, ff. 41b–43.

Paper; second half of 17th cent. Folio. See also under Anthems (above, p. 37).

THREE solos with a figured bass, in score, transcribed by Matthew Lock from Galeazzo Sabatino's *Mottetti a voce sola*, op. 9.

1. "Congregauit Dominus Aquas." f. 41b.
2. "O Bone Jesu." f. 41b.
3. "Jesum quæram in lectulo clauso." f. 42b.

Harley 1863, ff. 161–156b (reversed).

Paper; late 17th cent. Oblong octavo. See also under secular Songs.

"VIDI Luciferum"; with a figured bass, in score, by [Bonifazio?] Gratiani. Apparently in the hand of B. M. Berenclow.

Additional 14336, f. 19.

Paper; late 17th cent. Folio. See also under Motets (above, p. 291).

"IN LECTULO meo"; with a figured bass, in score, apparently by Henri Du Mont (*cf.* Add. 29379, above, p. 296).

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Additional 24293, ff. 15, 43b–53b, 62.

Paper; late 17th cent. Folio. See also under Motets (above, p. 292).

COMPOSITIONS for a single voice, with symphonies and accompaniments fo rstrings (except in no. 1), and a bass for organ, in score, apparently all by Henri Du Mont (*cf.* Add. 29379, above, p. 296).

1. "In lectulo meo." f. 15.
2. "Sub umbra noctis." f. 43b.
3. "Venite ad me." f. 45b.
4. "Regina diuina." f. 47b.
5. "Aue, virgo gratiosa." f. 50.
6. "Unde tibi, o rationalis anima." f. 53b.
7. Nil canitur suauius." f. 62.

Additional 31480, ff. 80–84b.

Paper; late 17th cent. Octavo. See also under Motets (above, p. 292).

THE CANTUS, two violin, and lute parts of "Portas cœli." Anonymous. Apparently Italian.

Additional 33235, ff. 39b–51b *passim*, and f. 103.

Paper; late 17th cent. Folio. See also under Anthems (above, p. 38).

SACRED Songs, with a figured bass, in score.

1. "Velut Palma." "Gratiani." f. 39b.
2. "O dulcis Jesu." By the same. f. 42.
3. "Per asperos mundi errores." By the same. f. 44.
4. "Arise, my darkned melancholy soul." "Henry Purcell." f. 47b.
5. "The Aspiration," beg. "How long, great God." By the same. The words by — Norris, of Wadham College, Oxford. f. 51b.
6. "Lucifer, cœlestis olim hierarchiæ." By Carissimi. f. 103.
7. "Oh solitude, my sweetest choice." "[Henry] Purcell." f. 145.

Additional 33236, ff. 70, 71, 71b.

Paper; late 17th cent. Folio. The MS. was purchased in 1829 of — Hamilton, Jun., by Vincent Novello, who presented it in 1845 to the Musical Antiquarian Society, with remainder to the British Museum. It also contains part of an Opera, Songs, and Instrumental Music, described elsewhere.

THREE sacred Songs, by Henry Purcell, with a figured bass, in score.

1. "With sick and famish'd Eyes." (In Playford's *Harmonia Sacra*, 1688.) f. 70.
2. "How long, great God, must I immur'd in this dark prison lie." (In the same work.) f. 71.
3. "O sollitude, my sweetest choice." f. 71b.

Additional 24309, ff. 3–22b.

Paper; 17th–18th cent. Small folio. See also under Motets (above, p. 288).

Two "Motetti" for a bass voice, with ritournelles and accompaniments for strings, in score, by G. P. Colonna.

1. "Sacri Amoris ad ardores." f. 3.
2. "Triumphate, fideles." f. 11.

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Additional 29292.

Paper; ff. 81. 17th–18th cent. Octavo. The MS. belonged to Joseph Kelway (d. 1782), Thomas Bever, LL.D., Fellow of All Souls' College, Oxford (bookplate, d. 1791), and Joseph Warren.

SOLOS for a treble voice, with a figured bass for organ, in score.

1. "Quando uidebo dilectum meum?" "Ercole Bernabei." f. 2.
2. "Heu me miseram!" By the same. f. 10.
3. "Salve, puellule." "Jacomo Carissimi." f. 16.
4. "In himnis et canticis." "Ercole Barnabei." f. 26.
5. "Cum audisset Gedeon." By the same. f. 36.
6. "O quam pulchra es." "Jacomo Caris[si]mi." f. 46.
7. "Elevamini, portæ Sion." "Fran^co^ Foggia." f. 58.
8. "Spirate, O venti." By the same. f. 66.
9. "Dicite, mortales." "Dom^co^ Pellegrini." f. 74.

Additional 30932, ff. 146, 152.

Paper; 17th–18th cent. Folio. See also under Anthems (above, p. 42).

SACRED Songs, in score, with a figured bass.

1. Song on the conversion of St. Paul, beg. "Full of wrath his threatning breath." "Hen. Purcell." f. 46.
2. Unharmonized hymn, divided into four parts, addressed to the Three Persons of the Trinity separately and in conjunction. It begins, "Thou God, the Father, hid from Mortal sight." "Dan^l^ Henstridge." f. 152.

Additional 31460, ff. 5–54, 71b–97b *passim*.

Paper; 17th–18th cent. Oblong folio. See also under Anthems (above, p. 44).

SACRED solos, with a figured bass, of which those with Latin words are so-called motets. Nos. 1–12 and 24 are anonymous.

1. "Lucifer, cœlestis olim hierarchiæ." By Carissimi. f. 5.
2. "Sic ergo, bone Jesu." f. 8.
3. "Benedicam Dominum." f. 11b.
4. "Lætamini in Domino." f. 14b.
5. "Ardet cor meum." f. 18.
6. "Conditor cœli." f. 21b.
7. "Audite me, divini fructus." f. 24b.
8. "Dulcis amor, Jesu." f. 28.
9. "Solvatur lingua mea." f. 30.
10. "O quam speciosa." f. 32.
11. "Quemadmodum desiderat Cervus." f. 34b.
12. "Anima mea, suspira." f. 36b.
13. "O dulcis Jesu." "Bonifacio Gratiani." f. 40b.
14. "Per asperos mundi errores." By the same. f. 44.
15. "Vsquequo, Domine, oblivisceris me." "Desgranges." f. 47b.
16. "Velut palma." By B. Graziani. f. 49b.

Nos. 17–20 are in a different hand from the preceding numbers.

17. "Awake, awake, and with attention hear." By H. Purcell. The words by Cowley. f. 71b.
18. "The Aspiration," beg. "How long, great God." "H. P[urcell]." f. 77.
19. "Arise, my darkn'd melancholy soul." [By the same.] ff. 80b, 85b (where, as well as in the index, it is ascribed to Dr. Blow).
20. "Sleep, downy Sleep." By H. Cooke. In 2 keys. ff. 82b, 84b.
21. "Awake, my soul; awake, mine eyes." [By the same.] f. 83b.

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The remaining pieces are in a third hand.

22. "Hear God's Almighty voice." "Dr. John Blow." f. 90.
23. "Then from a whirlwind." "Matthew Lock." f. 91.
24. "There's no disturbance" (for 1 or 2 voices). "The words made by a lady." f. 93.
25. Evening hymn, beg. "Now that the Sun." "Henry Purcell." The words by Dr. Wm. Fuller, Bishop of Lincoln (1667–1675). f. 93b.
26. Morning hymn, beg. "Thou wakeful Shepherd." By the same. Words by the same. f. 95b.
27. "In the black dismal Dungeon of Dispair." By the same. Words by the same. f. 97b.

Additional 32137, ff. 211–285 *passim*.

Paper; 17th–18th cent. Duodecimo. See also under Chorales (above, p. 153).

SACRED compositions, apparently for one voice only, by Martin Gobelius. With the exception of nos. 14–19, which are unaccompanied, they have a bass, generally figured, in score.

1. "Wie bin ich doch so hertzlich froh"; without a bass. f. 211.
2. ["O liebes quell'."] *Imperfect* at beginning. f. 212.
3. "Auf, auf, mein Geist." f. 212b.
4. "Jesu, liebste Seele": aria, with ritournelle for 4 violas and a figured bass. ff. 220b, 225b.
5. Another melody to the same words, with symphony for 5 instruments. f. 225.
6. "Welt, ade! Ich habe lust." f. 245.
7. "Mein schönster und liebster Freund." f. 246b.
8. "Hier lieg ich nun, mein Gott." f. 248b.
9. "Wer nur den lieben Gott"; without bass. f. 253.
10. "So wünsch ich nun"; without bass. f. 253b.
11. "O Gott, du frommer Gott." f. 276b.
12. "Liebster Immanuel"; without bass. f. 278.
13. "Meines lebens beste freude." f. 279.
14. "Wies Gott gefällt." "Joh[ann] Friedr[ich], Hertzog zu Sachsen." f. 280.
15. "Herr Jesu Christ, wahr Mensch und gott." "Paul Eber" (*fl.* 1548–1604). f. 281b.
16. Another tune, to the same words. "Joh. Kist." f. 282b.
17. "Herr Jesu Christ, mein Trost." f. 283.
18. "Leb' ich, oder leb' ich nicht." f. 284.
19. "Jesus, du schönster lust meiner begier." f. 285.

Additional 17835, ff. 9–12b.

Paper; early 18th cent. Folio. See also under Motets (above, p. 294).

"DOMINE, Deus meus"; for one voice, with figured bass, by Giacomo Carissimi.

Additional 29430, f. 59.

Paper; early 18th cent. Folio. See also under Services (above, p. 401).

"O Tubæ clangentes, ad arma sonate"; described as "Mottetto a voce sola con Tromba et Instrumenti." In score. Anonymous.

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Additional 31472, ff. 2–12.

Paper; early 18th cent. Folio. See also under Motets (above, p. 295).

COMPOSITIONS for one voice, with a figured bass for harpsichord or organ, in score, by Carissimi.

1. "O vulnera doloris." f. 2.
2. "Domine, Deus meus." f. 4.
3. "Sicut stella." f. 8.

Additional 31508, ff. 66–81.

Paper; early 18th cent. Oblong folio. See also under secular Songs (18th cent.).

"DE TENEBROSO LACU": solo for a contralto voice, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Alessandro Scarlatti.

Additional 22099, ff. 19–26, 28b, 57b, 90.

Paper; about 1704–1706. Folio. See also under Operas.

SACRED Songs, with a bass, in score. Nos. 1–6 are styled Motets; and nos. 8, 9, Hymns.

1. "Tu mihi gaudium." "Bonifatio Gratiani." f. 19.
2. "Aligeri amores." "Bassani." f. 19b.
3. "Stellæ lucidæ serenæ." By the same. f. 21b.
4. "Chari Zephiri." By the same. f. 23b.
5. "Dedit Abyssus vocem suam." "Bon. Gratiani." f. 28b.
6. "O vulnera doloris." "Charissimi." f. 57b.
7. "O solitude, my sweetest choice." "H. P[urcell]." f. 63.
8. "Sleep, downy sleep, come close mine eyes." "Weld[on]." f. 90.
9. "Dear Saviour, oh what ails this heart." "[Samuel] Akeroyde." f. 90.

Additional 29379, ff. 12–13b.

Paper; before 1719. Small folio. See also under Motets (above, p. 296).

"IN LECTULO meo": solo for a treble voice, with a figured bass for organ, in score, attributed to Henri Du Mont.

Additional 14225, f. 89.

Paper; 1st quarter of 18th cent. Oblong folio. See also under secular Songs (1715–1724).

"PANGE, lingua"; with a bass (occasionally figured) for harpsichord, in score. Anonymous. Probably *autograph*.

Additional 14165, ff. 202–217b.

Paper; about 1725 (?). Oblong folio. See also under secular Songs.

"CANTATA Pastorale à solo [di contralto] con violin: per la nascità di N. S."; with a figured bass for harpsichord, in score. By Alessandro Scarlatti. Begins, "Oh di Betlemme altera Pouertà."

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Additional 14197, ff. 1–133b *passim*.

Paper; about 1725, *etc.* Oblong folio. The MS. also contains sacred Cantatas (above, p. 133), secular Cantatas (late 18th cent.), *etc.*

SACRED compositions for one voice. Unless the contrary is stated, they are only accompanied by a bass (generally figured) for harpsichord or organ, in score, and are anonymous.

1. "Salve, Regina," in F; with separate violin, horn, and trumpet parts. In the hand of Camillo Franco. f. 1.
2. Another, in D. f. 25.
3. "Del Mondo il Regno": cantata with accompaniment for psaltery, *etc.*, in score. Written for Signora Nicoletta Cesare. f. 33.
4. "Cuor humano." "1725." f. 41.
5. "Dunque verrà quel giorno." By N. Cecca. *Autograph.* f. 44.
6. "Che pensi tu." f. 50.
7. "L'Anima del epulone parlante nell' Inferno," beg. "Doue, infelice." Sketch of Italian cantata. By F. Durante. *Autograph.* f. 54.
8. "Peccator Ravveduto": sacred cantata, beg. "E questo, si, quel memorando giorno." f. 60.
9. "Frà le spine." By N. Cecca. *Autograph*, with numerous corrections. Preceded by a copy of the vocal part without the bass (in the same hand as Add. 14191, f. 61, below, p. 442). ff. 65, 69.
10. "Turbatur Maris unda"; the instrumental bass part. By Gioacchino Rossi (see Add. 14191, f. 174). f. 73.
11. Instrumental bass part to a motet beginning "Cessate." "Nicolò Conti." "1729." f. 131.

Additional 14148, *passim*.

Paper; A.D. 1725–1738. Oblong quarto. See also under Cantatas (above, p. 131), and Duets (p. 174).

SACRED cantatas, *etc.*, with a figured bass for harpsichord or organ (unless the contrary is stated), in score, by Francesco Feo.

1. "Manus tuæ fecerunt me"; with psaltery and harpsichord. f. 1.
2. "Confitebor tibi, Domine"; with horns, oboes, strings, and organ, in parts. f. 13.
3. "In un mar tempestoso"; with strings, *etc.* f. 37.
4. "Ti lascio omai." *Autograph.* f. 49.
5. "Sorgea quantunque in sogno di Nabucco." *Autograph.* f. 54.
6. "Meditatione della Morte," beg. "Di quanti come di te"; with strings, *etc.* "1725." f. 57.
7. "L'Eternità," beginning "Pensier, doue t' ingolfi." In two keys. Partly *autograph.* ff. 65, 70.
8. "Crocifisso amor mio." In two keys. ff. 74, 78.
9. "La Sinderesi," beg. "Verme crudel." In two keys. Partly *autograph.* ff. 82, 86.
10. "[Il] Peccato," beg. "Interni Sibili." In two keys. At the end is the name of "— Mattia, P[adro ?]ne, 1726." ff. 90, 98–103.
11. "Tutto il Mondo è bugiardo." *Autograph.* f. 131.
12. "L'Inferno," beg. "Cauerne spauentose." *Autograph.* f. 134.
13. "Mira, ingrato mortal." f. 139.
14. "Su la sterile...Ripa." *Autograph.* f. 145.
15. "La doue lusinghiero." In two keys. *Autograph.* ff. 149, 153.
16. "Servire Deo regnare est," beg. "A mio Signore io servo." *Autograph.* ff. 154.
17. "Lasciato in Abandono." *Autograph.* f. 160.
18. "Signor, su questo Legno." *Autograph.* ff. 164–166b.
19. "La morte," beg. "Son desto ò pur tra sogno." f. 185.

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20. "Giudizio," beg. "Qual suono orribile." f. 191.
21. "L'Inferno," beg. "Deh rivestite omai." At the end is the name of "— Manceri P[adro?]ne, 1738." ff. 195–200.
22. "Piangete, alme." ff. 210–215.
23. First and second violin parts, probably of a sacred song. ff. 282–285.

Additional 14229, f. 82b.

Paper; after 1727. Oblong folio. See also under secular Songs (1723–1732).

SKETCHES of a sacred Song, beginning "Sancta Maria dei genitrix." The melody only. Anonymous.

Additional 14125, ff. 2–138.

Paper; A.D. 1728–1745. Oblong folio. The MS. also contains a Motet (above, p. 299), a secular Song (18th cent.), and Orchestral Music, described elsewhere.

SACRED Songs, with accompaniments for strings and a figured bass for harpsichord or organ, in score, by Nicolò [Antonio] Porpora; apparently written for his pupils (Angiola Moro, *etc.*). Nos. 1–7, 9, 10, and 12 are *autograph*.

1. "In cœlo stellæ claræ fulgescant": "mottetto...1744." f. 1.
2. "Placida surge, Aurora": "mottetto...1744." f. 14.
3. "Clari splendete, O cœli": "mottetto...1744." f. 26.
4. "Qualis avis." "1745." f. 38.
5–9. Five settings of the "Salve, Regina," dated 1745, 1744 (2), ——, and 1728. ff. 49, 60, 73, 86, 99.
10. "O quanti contra nos hostes apparent." f. 110.
11. "Salue, Regina." f. 117.
12. "Recitative and aria, "Clamat Sponsus." f. 133.

Additional 31659.

Paper; ff. 10. About 1736 (?). Folio.

"SALVE, Regina"; for alto voice, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Giovanni Battista Pergolesi. Said to be *autograph*. It is divided into the usual four parts.

Additional 14103, ff. 1–18.

Paper; A.D. 1739. Oblong quarto. See also under Requiems (above, p. 394).

"Salve, Regina"; for a bass voice, with symphony and accompaniments for bassoons and strings, and a figured bass for organ, in score, composed by Francesco Durante, for Signor Praun. *Autograph*.

Additional 31504, ff. 23, 24b, 130b–145 *passim*.

Paper; after 1740. Folio. See also under secular Songs, in vol. ii.

"MOTETS" for a single voice, with figured bass, in score.

1. "Tantum ergo." "Boni." f. 23.
2. "Tantum ergo." "P[adre?] Urio." f. 24b.

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3. "Caræ rosæ, respirate"; with strings. "Anth. Vivaldi." f. 130b.
4. "Dicite, Fontes." "Gasperini." f. 133b.
5. "Flam[m]æ, fulmina." "Vignati." f. 136b.
6. "Fera turbida." "Gasperini." f. 137b.
7. "Columbæ innocentes"; with 2 violins. "Lotti." f. 140b.
8. "Tonent in alto mari densæ procellæ"; for a bass voice, with violin and tenor accompaniment. "Gaspirini." f. 144b.
9. "Et egressus est a fillia (*sic*) Sion"; for treble voice, with 2 violins. "Fago." f. 147b.

Additional 14129, ff. 30, 39, 46.

Paper; A.D. 1742. Folio. See also under Motets (above, p. 298).

THREE settings of the "Regina cœli"; for female voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Nicolò Porpora, 1742. *Autograph.*

Additional 14159, ff. 1–218.

Paper; A.D. 1752–1763. Oblong quarto. See also under Operas (1759) and secular Songs (18th cent.).

COMPOSITIONS for a treble or an alto voice, by Gianfrancesco di Majo. The accompaniments are for horns, strings, and organ only, unless the contrary is stated. Nos. 8–11 are in parts.

1. "Salue, Regina," in E. In *autograph* score and parts. f. 1.
2. "Salue, Regina," in G. In score. Composed in 1754. f. 41.
3. "Salue, Regina," in G minor; without horns. In *autograph* score and parts. Written in 1753 for Giacomo Catalini, "Romano." f. 49.
4. "Fremit procella"; with alternative Italian words, "Tremo fra dubbij." In *autograph* score. Written for Domenico Megalli in 1755. f. 72.
5. "Salue, Regina," in E♭. In score. Apparently begun in 1755, and ended in 1763. Partly *autograph.* f. 89.
6. "Fremit procella" (different from no. 4). In *autograph* score and parts. Written for Salvatore Consorti, in 1758. f. 104.
7. "In procelloso mari." In *autograph* score and parts. Written for Antonio Maggiotti, in 1752. (From the character of the hand, this "mottetto" must have been written after the composer's eighth year, so that the date, 1745, usually given for his birth, must be wrong). f. 132.
8. "Mare dat in navi horrores"; with oboes, *etc.* f. 142.
9. "Per te sum in procella"; without horns. f. 166.
10. "Superba in mare irato"; without horns. f. 184.
11. "Et Jesum benedictum"; with trumpets, oboes, bassoon (solo), horns, and a bass for organ. f. 204.

Additional 31658, ff. 1b–5b.

Paper; A.D. 1754. Oblong folio. The MS. belonged formerly to Cherubini. It also contains a Motet (above, p. 312).

"TE lucis ante terminum": hymn for a bass voice, with symphony and accompaniments for strings, and a figured bass for harpsichord or organ, in score; by Padre G. B. Martini, 1754. *Autograph.* The dates at the end appear to be those of its performance.

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Additional 34267, B, f. 29.

Paper; after 1755. Quarto. See also under Oratorios (above, p. 869).

"Oh my God, accept my praise": Hymn for Easter Day. The melody and bass for the harpsichord, in score. Anonymous.

Additional 14153, 14154, *passim*.

Paper; A.D. 1759–1780. Oblong folio, quarto. The MSS. also contain Motets (above, p. 302), a Stabat Mater (p. 458), secular Songs (late 18th cent.), *etc.*

Compositions for one voice, with instrumental accompaniments, by Pasquale Cafaro. Chiefly *autograph*. They all have symphonies and accompaniments for strings, and (except in nos. 1 and 4) a figured bass for organ also, in the recitatives. Unless the contrary is stated, vol. i contains the scores and vol. ii the parts, which in the latter volume are in the hand of Camillo Franco.

1. "Gloria Patri"; with horns, oboes, and strings. "1780." i, f. 80; ii, f. 72.
2. "Recede, turba maligna": aria, in score, followed by parts in the hand of C. Franco. "1778." i, ff. 91, 102.
3. "Plena letitijs": aria, with trumpets, oboes, *etc.* "1777." i, f. 110; ii, f. 60.
4. "Gloria Patri." Written for the celebrated singer Cafarelli [(?) in 1759 —see margin]. i, f. 149.
5. "Regina cœli"; in parts. i, f. 167.
6. "In te, Domine, speraui"; with flutes, *etc.*, in parts. i, f. 192.
7. "Solis ardente face." Written for Signor Fabrici (?). "1768." i, f. 240; ii, f. 88.

Additional 14193, ff. 9, 21, 72, 161.

Paper; A.D. 1769, 1795, *etc.* Oblong quarto. See also under Motets (above, p. 347).

"Mottetti" for one voice, in score, unless the contrary is stated.

1. "Serena cœli imago." The vocal part, with a bass, in score; followed by parts for 2 violins, in the hand of Camillo Franco. "Gio. Batt[ist]a Mancini." f. 9.
2. "Surgit horrida tempestas"; with accompaniments for strings and a figured bass for organ. "Antonio Cipolla, 1795," written for "Camillo [Franco ?]." *Autograph.* ff. 21–30.
3. "Placidi venti"; with accompaniments for horns, flutes, *etc.*, in score, followed by the parts. "Giuseppe Aprile, 1787." Partly in the hand of Franco. ff. 72–89b.
4. "Fremo miser in furore"; with accompaniments for oboes, trumpets, *etc.*, in score, composed by "Michele Nasci . . . 1769," for Gaetano Majorano detto Cafarelli. *Autograph.* Followed by transcripts of the vocal and string parts. ff. 161–198.

Additional 35040, ff. 25b, 28b.

Paper; about 1778. Oblong folio. See also under Pianoforte Solos.

The melody, with bass, of the following solos:—

1. "Let Earth and hell their powers employ"; with a short symphony, the bass of which is for bassoon and violoncello. "S. Wesley." *Autograph.* f. 25b.
2. "O God, who dost for ever live" described as a "hymn on his m[ajesty]." "Dr. Boyce." f. 28b.

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Additional 34998, ff. 26–55 *passim*.

Paper; about 1774–1775. Oblong folio. See also under Anthems (above, p. 70).

THE MELODY of some hymns, with a bass, in score. They are, unless the contrary is stated, by Samuel Wesley.

1. "'Tis done—the Sovereign will's obey'd." "S. Arnold, 1774." f. 26b.
2. "Music, as first by heaven designd (*sic*)"; with violoncello accompaniment, and (?) orchestral symphonies. f. 37.
3. "The Sacred Minstrel plays"; with similar symphonies. f. 38.
4. "Praise God from whom all blessings flow." f. 45b.
5. "Praise the father for his love." f. 55.

Additional 31642, ff. 2, 25.

Paper; A.D. 1776. Oblong folio. See also under Motets (above, p. 318).

1. "Salvum fac populum"; for a bass voice with basso continuo, in score. "Graun." Belonged to — Sale in 1787. ff. 1–3b.
2. "Salve, Regina"; for a treble voice, with symphonies and accompaniments for strings, in score. "F[erdinando] B[ertoni], 1776." *Autograph.* Dedicated to Signora Vicenza Marchetti. f. 25.

Additional 34999, ff. 124b, 125b, 182, 183.

Paper; A.D. 1777. Quarto. See also under Hymns (above, p. 194).

HYMNS for one voice, by Samuel Wesley. *Autograph.*

1. "Father, I know my day is nigh"; with figured bass. f. 124b.
2. "O Jesus, our King"; for Easter Day. "1777." f. 125b.
3. "A Morning Song, by Dr. Watts," beg. "Once more my soul"; with pianoforte accompaniment. In the hand of S. S. Wesley. f. 181.
4. Fragment:—". . . . whose spirit bows before thee." The melody only. *Imperfect* at the beginning and end. f. 188.

Additional 27641.

Paper; ff. 27. A.D. 1791. Oblong folio. Belonged to William Hutchins Callcott (bookplate).

"THESE, as they change": scena written for a bass voice (that of James Bartleman), with symphony and accompaniments for horns, oboes, bassoons, and strings, in score, by J[ohn] W[all] Callcott, 1791. *Autograph.* As Callcott was at the time studying under Haydn, it has been conjectured that the few pencil corrections are in that composer's hand.

Additional 34279, B, ff. 56–57.

Paper; about 1791–1792 (date of composition). Quarto. See also under Motets, (above, p. 299).

FIRST and Second violin and violoncello parts of the above Scena, transcribed by John Marsden.

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Additional 27645, ff. 54–55b.

Paper; A.D. 1792. Oblong quarto. See also under Canons (above, p. 122).

"PROPTER Sion non tacebo"; with pianoforte accompaniment, in compressed score, by J. W. Callcott, 1792. *Autograph.* Afterwards worked into the cantata to the same words (see Add. 27639, above, p. 135).

Additional 31412, f. 74b.

Paper; about 1798. Oblong quarto. See also under Oratorios (above, p. 373).

"Migravit Juda"; for one voice with a ground bass, in score, from the Lamentations of Jeremiah. Anonymous. "Sung at St. Apollinaris, Rome." In the hand of Dr. Crotch.

Additional 14340, ff. 31b, 39.

Paper; A.D. 1798, 1807. Quarto. See also under Motets (above, p. 318).

SACRED Songs, with a figured bass, in score, by Samuel Wesley. *Autograph.*

1. "In te, Domine, speravi." "1798." f. 31b.
2. "Might I in thy sight appear." "1807." f. 39.

Printed Book, A. 909, pp. 105–121 *passim.*

Paper; 18th cent. Oblong octavo. The volume also contains MS. airs from an Oratorio (above, p. 373), a secular Duet, National Music (English, French, Irish, and Scotch), airs from Operas, and secular Songs, *etc.*, described in vol. ii.

A COLLECTION of tunes bound up with a printed copy of *A Select Collection of Psalm and Hymn Tunes...By...Henry Boyd* [1793]. The following are of a sacred character, and, with the exception of the last, unaccompanied and anonymous. The names given in brackets to the first four, after the manner of hymn-tunes, are misleading, as they bear no resemblance to that class of composition.

1. "O Thou to whom all Creatures bow." ("Cheshire.") p. 105.
2. "Thrice happy he that does refuse." ("Oxford.") p. 107.
3. "O render thanks to God above." ("Shropshire.") This has a chorus (apparently in unison) to the words, "Hallelujah," at the end. p. 109.
4. "Hymn to Charity," beg. "Hail, fairest Daughter of the Sky." p. 113.
5. "Ye happy sinners"; with a bass for harpsichord or organ, in score. "Fenick" (*sc.* Fenwick?). p. 121.

Egerton 2458, ff. 2–39.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 319).

"SEUIAT tellus": "mottetto" for a treble voice, with symphonies and accompaniments for oboes and strings, in score, written by G. F. Hendel (*sc.* Handel). According to a note on f. 2 in the hand of the Rev. E.

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Goddard, a later possessor, the MS. formerly belonged to the Colonna family and was probably ordered by them for performance at the church of Madonna di Monte Santo at Rome, on occasion of the festival of Madonna del Carmine. The air, "O nox dulcis" (f. 19), was subsequently introduced by Handel into his opera "Ottone," to the words "Vieni, O figlio" (see flyleaf at beginning).

Egerton 2468, ff. 45, 46b.

Paper; 18th cent. Oblong folio. See also under Masses (above, p. 224).

"DOMINE, ne in furore"; with instrumental accompaniment and figured bass, in score, apparently by J. J. Fux, who has inserted it in his *Gradus ad Parnassum*, 1725, as a specimen of a Recitative.

Additional 5044, ff. 98b–106b.

Paper; 18th cent. Quarto. See also under Masses (above, p. 220).

"SALVE, Regina"; for a treble voice, with symphony and accompaniments for strings, and a figured bass, for organ, in score, by Giovanni Battista Pergolesi.

Additional 14101, ff. 70–74b.

Paper; 18th cent. Quarto. See also under Motets (above, p. 302).

"QUI tollis peccata mundi"; for a treble voice, with accompaniments for strings and a figured bass for organ, in score, probably by Francesco Durante. *Autograph.*

Additional 14102, ff. 143–152b.

Paper; 18th cent. Folio. See also under Motets (above, p. 320).

"RESPONSORIO di S. Antonio," beginning "Si quæris miracula"; for a treble voice, with symphonies and accompaniments, for strings and a figured bass for organ, in score, [by Francesco Durante]. *Autograph.*

Additional 14104, ff. 57–90.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 301).

"LAUDATE, pueri, Dominum": solo for a treble voice, with symphonies and accompaniments for strings and a figured bass for organ, by the same. *Autograph.*

Additional 14106, f. 194.

Paper; 18th cent. Oblong quarto. See also under Masses (above, p. 218).

"AUE, Virgo Sancti amoris"; for a treble voice, with symphony and accompaniments for strings and a figured bass for organ, in score, composed by the same for Carlo Matteo Granozzi. *Autograph.*

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Additional 14112, ff. 54–91.

Paper; 18th cent. Oblong quarto. The MS. also contains Motets (above, p. 342), part of an Oratorio (p. 374), some other sacred Songs (below, p. 450), and secular vocal music, described in vol. ii.

SACRED Songs by Leonardo Leo, in score. Nos. 2–7 are "Cantate Spirituali," accompanied by a figured bass.

1. "Signor, de' falli nostri": recitative and aria, with accompaniments for oboes, trombe da caccia, strings, *etc.*, in score. f. 54.
2. "Adorato Giesù mio." f. 66.
3. "Doue fuggo, á che penso." f. 70.
4. "Tremolanti d' intorno." f. 74.
5. "Vissi nol niego." f. 80.
6. "S' offendesti il mio Signor." f. 84.
7. "Sono piene di serene queste spiagge." f. 88.

Additional 14131, ff. 115–160.

Paper; 18th cent. Quarto. See also under Motets (above, p. 321).

SETTINGS for one voice, with string accompaniment, of most of the lessons from the Lamentations of Jeremiah sung on Wednesday, Thursday, and Friday in Holy Week. Composed by Nicolò Porpora. There is no score, and, unless the contrary is stated, only the vocal and violoncello parts are given.

1. The 1st and 2nd violin and violoncello parts of the second lesson for Holy Thursday ["Lamed. Matribus suis"?]. f. 115.
2. "Lamed. Matribus suis." Different from No. 1. ff. 127, 134.
3. "Incipit lamentatio Jeremiæ." f. 130.
4. "Vau. Et egressus est." f. 137.
5. "Aleph. Ego uir uidens." f. 143.
6. "Aleph. Quomodo obscuratum est." f. 149.
7. "Incipit Oratio Jeremiæ." f. 155.

Additional 14161, ff. 201, 202.

Paper; 18th cent. Oblong quarto. See also under Magnificat (above, p. 209).

"TANTUM ergo"; with a figured bass for organ, in score. Supposed to be by N. Fago. *Autograph* (?).

Additional 14183, ff. 91–119.

Paper; 18th cent. Oblong folio. See also under Operas, in vol. ii.

"SI NOCTE tenebrosa"; for soprano voice, with accompaniments for 2 violins, viola obbligata, 2 oboes, 2 horns, and a bass, in parts, by Giovanni (*sc.* Johann Christian?) Bach.

Additional 14191, *passim*.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 302).

COMPOSITIONS for one voice, with a figured bass and in score, unless the contrary is stated. Nos. 8 and 13 are described as "Mottetti."

1. "Salue, Regina"; with strings, *etc.*, in score, followed by the instrumental parts in the hand of Camillo Franco. "Gio. Battista Pergolesi." f. 1.

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2. "Salue, Regina"; followed by the parts in another hand. This and nos. 3–6 are by "Tomaso Prota"; most of them having accompaniments for strings, *etc.*, in score. *Autograph.* f. 21.
3. The vocal part of a "Salve, Regina," for a bass voice; preceded by what appears to be a sketch of the same. f. 45.
4–6. "Meditazioni del Giudizio," "Dell' Inferno" and "Del Paradiso," beg. with the words, "Al Giudizio, o Christiano" (f. 49), "Doue andar' ti credi" (f. 54), and "Se 'l natural di Dio" (f. 58b), the last being *imperfect* at the end.
7. "Dunque uerrà quel giorno": aria without a bass. "Nicola Cecca, 1705" (? copy). f. 61.
8. "Matutino dum surgit Aurora"; with strings, *etc.*, in score. "Gaet° Latilla." Written for O. Vicenzino. Apparently *autograph.* f. 64.
9. "Salue, Regina"; with accompaniments for horns, oboes, strings, *etc.*, in score. "Giuseppe Geremia." f. 78.
10. "In sacra cœli flamma"; with similar accompaniments, in score. "Fedele Fenaroli." Apparently *autograph.* f. 106.
11. Sketch of what appears to be a motet for 1 voice, with string accompaniment, in score. In the hand of D. Zanatta. The only words given are ". . . non pepercerunt." f. 137b.
12. "Salue, Regina"; with a bass, in score, followed by horn, string, and organ parts. "Ant° Catena." In the hand of Camillo Franco. f. 139.
13. "Turbatur Maris vnda"; with a bass, followed by the string parts. "Gioacchino Rossi." In the same hand. f. 164.
14. "Salue, Regina"; with accompaniments for strings, *etc.*, in score. "Gregorio Sciroli." Written for Mattia Mariotti. Apparently *autograph.* f. 176.

Additional 14192, *passim.*

Paper; 18th cent. Oblong quarto. The MS. also contains a Motet (above, p. 334), and part of an Opera (late 18th cent.).

"MOTTETTI," *etc.*, for one voice, with accompaniments for strings and organ. Unless the contrary is stated, they are in parts.

1. "Tonant irato cœlo"; with oboes, horns, *etc.* "Pascale Anfossi." f. 1.
2. "In tam fera et rea procella"; with accompaniments for oboes, trumpets, *etc.* "Giacomo Insanguine, detto Monopoli." f. 27.
3. "Aure placide"; with trumpets, *etc.*, in score. By "Giuseppe d' Auossa" of Naples, and in his hand. Followed by a separate organ part, copied by Camillo Franco, for whom the motet appears to have been composed. f. 75.
4. "Fremit procella"; by the same. The instrumental parts in the hand of Franco. f. 95.
5. "Salue, Regina"; with horns, *etc.*, in score, by the same. In the hand of "Giorgio" (?). f. 109.
6. Another setting of the same words, in score, apparently also by d' Avossa, and in the same hand. f. 124.
7. "Larva insana"; with horns, *etc.* "Giuseppe d' Avossa." Partly in the same hand as no. 2. f. 137.
8. "Sicut in silva." "Onofrio Lorello." Chiefly in the same hands as the last, the organ part in that of Camillo Franco. f. 159.
9. "Demptus crudeli morte"; in score, with additional string parts. "Guglielmo Ludovici." *Autograph.* f. 179.
10. "La pietà": cantata, beg. "Già scarco hauea lasciato." In score. "Giuseppe Vignola." *Autograph* (?). The words are by Marini. f. 191.

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Additional 24307, ff. 102, 103, 109.

Paper; 18th cent. Oblong folio. See also under Operas, in vol. ii.

THREE anonymous melodies, with a bass (figured in the case of no. 3), in score.

1, 2. Two settings of the words "Alleluja. Amen." ff. 102, 103.
3. "O God, my Heart is fix'd." From the heading, "A sacred Hymn. A. P.," it is possible that this was intended for a hymn as sung in the Anglican Church, the lower parts being supplied from the figured bass. f. 109.

Additional 29483, ff. 17–24.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 323).

"ET INCARNATUS est"; for a treble voice, with symphony and accompaniments for oboes, horns, and strings, and a figured bass for organ, in score, in the hand of Giambattista Fenoglio, probably its composer.

Additional 31490, ff. 74–81b.

Paper; 18th cent. Oblong quarto. See also under Madrigals, in vol. ii.

"SALVE, Regina"; for an alto voice, with accompaniments for strings and a figured bass for harpsichord or organ, in score, by Giovanni Battista Pergolesi.

Additional 31506, ff. 153, 159.

Paper; 18th cent. Oblong folio. See also under secular Songs, in vol. ii.

Two sacred solos, with accompaniments for strings and a bass (figured in no. 2) for organ, in score.

1. "De lamentatione Jeremie." "Seuerio di Luca." f. 153.
2. "Tantum ergo." "Franco Monarino." f. 159.

Additional 31625, ff. 1–17.

Paper; 18th cent. Oblong folio. See also under Operas.

"CESSATE, mundi cure moleste": motet for soprano, with violins and violetta, in score, by Leonardo Leo, apparently transcribed by "A. R."

Additional 31627.

Paper; ff. 12. 18th cent. Oblong folio.

"SCINTILLANDO Celestes ardores"; for a soprano voice, with symphonies and accompaniments for strings and a figured bass for harpsichord or organ, in score, by Hasse. Said to be *autograph*.

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Additional 31628.

Paper; ff. 178. 18th cent. Oblong quarto.

"MOTTETTI . . . per lo spedale degli Incurabili a Venezia"; for female voices with symphonies and accompaniments for 4 instruments, in score, by [J. A.] Hasse, "[il] Sassone." The names of those for whom they were written are given.

1. "Salue, Regina." f. 1.
2. "In carcere horrendo." f. 16.
3. "Vt sole fulgenti." f. 35.
4. "Gaude, ò cor." f. 53.
5. "Prata, colles, plantæ, flores." f. 77.
6. "Inter undas agitatus." Attention is called in a note to the likeness between this air and Bishop's "Bid me discourse." f. 98b.
7. "Chori angelici lætantes." f. 121b.
8. "Timida [h]irundo gemit." f. 143.
9. "Cessate, ò [h]armonici concentus." f. 159b.

Additional 31684, ff. 1–25b.

Paper; 18th cent. Oblong folio. The MS. also contains a Motet (see above, p. 329).

"ALEPH. Ego vir videns": the third lesson for Holy Thursday, set for an alto voice, with symphonies and accompaniments for flutes, horns, and strings, and a figured bass for organ, in score, by Nicolò Jommelli.

Additional 32160, ff. 55b–56 (reversed).

Paper; 18th cent. Oblong folio. See also under String Trios (1747), in vol. iii.

"DOMINE Deus, Rex cœlestis"; for a bass voice, with organ accompaniment, in score. *Unfinished.* Anonymous. Inserted in a volume of original compositions by Dr. Boyce.

Additional 32389, ff. 45, 51.

Paper; 18th cent. Folio. See also under sacred Cantatas (above, p. 132).

Two church cantatas for a solo voice with symphonies and accompaniments for strings and organ, in score, by [Georg Philipp] Telemann.

1. "Wie lieblich, wie schöne, ist dieses zu hören." Belonged to — Frohbach. f. 45.
2. "Jauchzet, frohlocket! der Himmel ist offen." f. 51.

Additional 34610, f. 15.

Paper; 18th cent. Quarto. See also under Anthems (above, p. 93).

"QUASI Rosa in Aprile ridens": motet for treble voice, with accompaniments for 2 violins and a figured bass, in score, by Giacomo Battistini (op. 2).

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Additional 14175, ff. 1–172 *passim*.

Paper; second half of 18th cent. Oblong quarto. The MS. also contains Motets (above, p. 331) and parts of an Oratorio (p. 376) and of an Opera, described in vol. ii.

"MOTTETTI," *etc.*, for one voice, with symphonies and accompaniments for strings and a bass for harpsichord or organ, in score (unless the contrary is stated). Nos. 1–5 are by Letterio Ferrari and in his *autograph*.

1. "Ardet cœlesti face." f. 1.
2. "Salue, Regina." f. 5.
3. "Rident in campo flores." f. 18.
4. "Quasi Navis in procella"; with separate vocal and string parts (*copies*). f. 23.
5. "Nova luce Hec dies ornata"; with separate parts. f. 47.
6. "Ludit tranquillo in mare"; with horns, *etc.*, and additional instrumental parts. "Gasparo Gabellone." f. 71.
7. "Mater amoris"; without strings. [By the same (?).] f. 102.
8. "Lætare tuo valore": organ part with words of recitatives. By the same. Belonged to Camillo Franchi. f. 110.
9. "Fere procelle"; with horns, *etc.* In parts only. By the same. ff. 113–129b.
10. "Sicut sol lucente mane." In parts (wrong order). "Tomasso Traetta." Belonged to Vincenzo Torretti. ff. 151–172.

Additional 14110, ff. 182–204.

Paper; late 18th cent. Oblong quarto. See also under secular Duets, in vol. ii.

"CANTATE spirituali," for a contralto voice, with a figured bass for harpsichord, in score, by Francesco Durante.

1. "Dove, infelice." f. 182.
2. "Lascia alfin, mio cor." f. 185b.
3. "Dunque frà pochi istanti." f. 189b.
4. "Chi per pietà mi rende." f. 193.
5. "Al risuonar di spaventose Trombe." f. 200.

Additional 14137, ff. 159–170.

Paper; late 18th cent. Oblong folio. See also under Motets (above, p. 332).

"JUSTUS ut palma": graduale for a treble voice, ending with "Alleluia" for 3 voices, with accompaniments for strings and a figured bass for organ, in score, by Nicolò Jommelli, 1751. Transcribed by Giuseppe Sigismondo.

Additional 14158, *passim*.

Paper; late 18th cent. Oblong quarto. The MS. also contains a Mass (above, p. 225) and a Motet (p. 333).

"MOTTETTI," *etc.*, for a treble or alto voice, by Francesco di Majo. No. 1 is in score; the others, in parts.

1, 2. "Salve, Regina." Two settings in F, with symphonies and accompaniments for horns, oboes (in no. 2), and strings. ff. 1, 27.

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3. "Quasi a procella"; with horns, strings, and organ. Belonged to Vincenzo Torretti. f. 166.
4. "Arma pone"; with strings and organ. f. 189.
5. "Plausus dare ne cesses"; with horns, oboes, and strings. f. 207.

Additional 14162, ff. 85, 97, 141.

Paper; late 18th cent. Oblong quarto. See also under Motets (above, p. 334).

Solos for a soprano voice, with symphonies and accompaniments for horns, strings, and organ, in score, by Domenico Auletta. *Autograph.*

1. "De profundis." f. 85.
2. "Requiem eternam." f. 97.
3. "De profundis" (different from no. 1). f. 141.

Additional 14200, ff. 14, 25, 38.

Paper; late 18th cent. Quarto. See also under Motets (above, p. 334).

Separate parts of sacred solos. Anonymous.

1. "Gloria Patri." Vocal part with bass for organ, strings, and duplicate bass. f. 14.
2. "Vt det illis hæreditatem." Vocal part with bass. In two keys. ff. 25, 27.
3. "Cessate." Trumpets, oboes, strings, and bass. At the end of the 1st violin part is written "646. P. R." (? = 1646. Pietro Reggio). f. 38.

Additional 29293.

Paper; ff. 19. Late 18th cent. Oblong folio. Belonged in 1818 to H. Cooke.

"Salve, Regina"; for a treble voice, with symphonies and accompaniments for oboes, horns, and strings, in score, by Johann Christian Bach. *Autograph*, as attested by F[rederic] N[icholai].

Additional 31486.

Paper; ff. 18. Late 18th cent. Oblong folio.

"Lamentazione 3za del Giovedi Sto," *i.e.* the third lesson for Holy Thursday (or rather Good Friday?), taken from the Lamentations of Jeremiah, beginning with the words "Aleph. Ego vir videns paupertatem meam." Written for a bass voice (? the Giuseppe Cecchi whose name is given on f. 1), with accompaniments for strings, clarinets, and bassoon, in score, by Francesco Rossi.

Additional 31612, *passim.*

Paper; late 18th cent. Oblong quarto. See also under Lamentations (above, p. 199).

Settings of three of the Lessons for Holy Week taken from the Lamentations of Jeremiah; for a treble, with accompaniments, in score.

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By Francesco Durante. Nos. 1 and 2 have only a figured bass for the organ.

1. "De Lamentatione Jeremiæ," beg. "Heth. Misericordiæ." f. 3.
2. "Jod. Manet (*sc.* Manum) suam misit hostis." f. 7.
3. "Lamed. Matribus suis dixerunt"; for treble, with 2 violoncellos, *etc.* f. 24.
4. "De lamentatione Jeremiæ," beg. "Heth. Misericordiæ"; for treble, with flutes, horns, strings, *etc.* (different from no. 1). f. 31.

Additional 31754, ff. 135b, 136b.

Paper; late 18th cent. Oblong folio. See also under Anthems (above, p. 70).

Sacred Songs by Charles Wesley. *Autograph.*

1. "Hark, hark, the sacred minstrel plays": hymn with harpsichord accompaniment. "From the Sacred Poems of the Rev. Mr. Charles Wesley." f. 135b.
2. "To God our strength sing loud and clear": melody with figured bass, possibly intended for a hymn in 4 parts. f. 136b.

Additional 32181, f. 10.

Paper; late 18th cent. Oblong folio. See also under Operas (1796), in vol. ii.

Sketches of the melody and figured bass of a prayer, beginning "Heiliger Geist, breiten über uns dein Gnaden-licht," by Franz Xaver Süssmayr. *Autograph.*

Additional 32395, ff. 18–29.

Paper; late 18th cent. Small oblong folio. See also under Motets (above, p. 363).

"Salve, Regina"; for a treble voice, with symphony and accompaniments for horns and strings, in score, by Francesco di Majo.

Additional 32596, *passim.*

Paper; late 18th cent. Folio.

Songs of a more or less sacred character, contained in a collection of "Freimauer-Lieder." See under secular Songs, in vol. ii.

Additional 33569, ff. 1–28.

Paper; late 18th cent. Oblong folio. The MS. also contains a sacred Cantata (above, p. 134), and a Requiem (p. 394).

"Professor Gellerts Geistliche Oden und Lieder, mit Melodien von Carl Philip Emmanuel Bach. Berlin, 1758": a MS. copy of an early edition of that work, first published in 1754. They all appear, in slightly different order, in the 1771 edition. The melody and piano-

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forte accompaniment are in compressed score. The first lines of the Songs are given in the Index to the present Catalogue.

Additional 34609, f. 76b (reversed).

Paper; late 18th cent. Folio. See also under Anthems (above, p. 92).

"ORIENTIS partibus Adventavit Asinus": the original melody with an added bass, preceded by an account of the MS. from which it is taken.

Additional 14144, ff. 1–18.

Paper; 18th–19th cent. Folio. See also under Motets (above, p. 338).

"BEATUS vir qui timet Dominum"; for contralto and 4-part chorus, with a figured bass for organ, by Zingarelli. *Autograph* (?).

Additional 14189, ff. 27b, 28.

Paper; 18th–19th cent. Oblong quarto. The MS. also contains a Miserere (above, p. 249), Masses (p. 230), *etc.*

MELODY, with figured bass, of the antiphon, "Christus factus est pro nobis obediens usque ad mortem," for Holy Wednesday, with the words "Mortem autem crucis" added for Holy Thursday. By Leonardo Leo.

Additional 30954, f. 28.

Paper; 18th–19th cent. Quarto. See also under Operas, in vol. ii.

"EXCEPT the Lord the house erect," with a bass for pianoforte, in score, by Charles Dibdin. *Autograph.*

Additional 31581, 31582, 31584, *passim.*

Paper; 18th–19th cent. Quarto. See also under Choruses (above, p. 176).

PSALMS for a solo voice, with a bass for harpsichord or organ, in score, from the *Estro Poetico-Armonico*, published in four volumes, 1724–1727, by Benedetto Marcello.

31581. 1. "O di che Lode"; with chorus in unison. f. 84.
2. "O Signor, chi sarà mai." f. 163.
3. "Signor, dell' empia gente"; with violoncello. f. 169.

31582. "Volgi, volgi, mio Dio"; with violettas and violoncello. f. 102.

31584. 1. "In mezzo alle miserie." f. 2.
2. "Dal Tribunal' augusto." f. 38.
3. "O genti tutte." f. 84.

Additional 32173, ff. 135–141b.

Paper; 18th–19th cent. Oblong folio. See also under Cantatas (above, p. 130).

METRICAL versions of portions of the Psalms, *etc.*, in German, set to music by J. Michael Haydn. *Autograph.* They consist of melodies (two verses of each) in the ecclesiastical tones, with accompaniments

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for trumpets or horns, and a figured bass for organ, in score. Nos. 1–4 are J. B. Depisch's *Choral-Vespern*, each of which is divided into three psalms; nos. 6–10 appear to be from "*Davids Psalmen und Biblischen Gesängen*," by Franz Karl Kirnle.

1. "Kommt ihr, Christen" (f. 135), "O Ew'ger" and "Auf dieser Welt" (f. 135b).
2. "Wann ich von Zerstreuung fern" (f. 136), "Der Erdkreis" and "Geh, Mensch" (f. 136b).
3. "O grosser Gott" (f. 137), "Gott sorgt für mich" and "Heilig ist, O Herr, dein Wesen" (f. 137b).
4. "Vor dir ist alles offenbar" (f. 138), "Herr! Dir kann ich sicher glauben" and "Du strafest und belohnst" (f. 138b).
5. A version of the Magnificat, beg. "In dir ruht, Herr, mein ganz Gemüthe." f. 139.
6. Another, beg. "Ganz vom Dankgefühl gerühret." f. 139b.
7. "Wer dahier in seinen Plagen." From Ps. xc. f. 140.
8. "Lasst uns dem Höchsten singen." From the Song of Moses. f. 140b.
9. "Wie selig ist der Mensch." From Ps. cxviii. f. 141.
10. "Der Herr bekam ein Königreich." From Ps. xcii. f. 141b.

Additional 32178, ff. 52–54; 32179, ff. 9–17b.

Paper; 18th–19th cent. Oblong folio and folio. For the contents of vol. i, see under Choruses (above, p. 166); and for vol. ii, under secular Songs (1831).

"EXULTET orbis": aria for soprano, by [Francesco di] Majo. Vol. i contains the melody with harpsichord accompaniment, in score; vol. ii, separate parts for flute, 2 horns, 2 violins, viola, violoncello, and bass.

Additional 14109, ff. 98–110.

Paper; early 19th cent. Oblong quarto. See also under Motets (above, p. 342).

"ALMA Redemptoris mater"; for a bass voice, with symphony and accompaniments for strings, and a figured bass for organ, in score, composed by Francesco Durante, 1739.

Additional 14112, ff. 15–53b.

Paper; early 19th cent. Oblong quarto. See also above, p. 442.

"IX LEZIONI per la Settimana Santa a voci sole e Basso"; in score, beginning "Incipit lamentatio Jeremiæ," composed by Leonardo Leo "per la Real capella di Napoli . . . 1744." In the hand of G. Sigismondo.

Additional 14130, ff. 1–70.

Paper; early 19th cent. Oblong quarto. See also under Duets (above, p. 176).

FOUR of the Lessons for Holy Wednesday and Holy Thursday, taken from the Lamentations of Jeremiah, set for a treble or alto voice, with symphonies and accompaniments for strings, and a figured bass for the organ, in score, by Nicolò Porpora.

1. "Incipit lamentatio Jeremie." f. 1.
2. "Vav. Et egressus est." f. 19.
3. "De lamentatione Jeremiæ." f. 34.
4. "Aleph. Ego uir uidens." f. 51.

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Additional 14140, ff. 1, 8b.

Paper; early 19th cent. Oblong quarto. See also under Motets (above, p. 343).

Two Solos for a treble voice, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Nicolò Jommelli.

1. "Veni, Sponsa Christi." "1751." f. 1. | 2. "Veni, Creator Spiritus"; with 4-part chorus, *etc.* f. 8b.

Additional 31818, f. 80.

Paper; early 19th cent. Oblong folio. See also under Anthems (above, p. 95).

"O Lord, our God, tremendous rise"; with instrumental symphonies and accompaniments, in full score, by Jommelli. Described as "Mr Doyle's song."

Additional 31821, f. 155.

Paper; early 19th cent. Oblong folio. See also under Anthems (above, p. 94).

"Happy the man whose tender care": solo for a soprano voice, with figured bass. Anonymous. In the hand of R. J. S. Stevens.

Additional 35024, f. 14.

Paper; early 19th cent. Oblong quarto. See also under Anthems (above, p. 93).

A Gregorian "Tantum Ergo"; with a figured bass for organ, by V[incent] Novello. *Autograph.*

Additional 35038, f. 44.

Paper; A.D. 1802. Quarto. See also under Anthems (above, p. 100).

"The Lord my Pasture shall prepare"; with figured bass (partly expanded), for organ, by C[harles] W[esley]. *Autograph.*

Additional 27643, ff. 22, 22b.

Paper; A.D. 1809. Quarto. See also under Glees (1803–1812), in vol. ii.

"Our Father, who art in Heav'n" and "I believe in God, the Father almighty"; with a bass for pianoforte, in score, by Dr. J. W. Callcott, 1809. *Autograph.*

Additional 35003, ff. 7, 9.

Paper; A.D. 1811. Oblong quarto. See also under Motets (above, p. 349).

"Introitus, atque Alleluia, Ad tertiam Missam, in Die Nativitatis Domini," beginning "Puer natus est nobis" and "Dies sanctificatus illuxit nobis": specimens of plainsong, with organ accompaniment by, and in the hand of, S[amuel] W[esley], 1811.

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Additional 27640, ff. 2–14b.

Paper; about 1812 (watermark). Oblong folio. See also under secular Songs (1786–1815), in vol. ii.

["THE SEASONS," beginning] "These as they change"; with instrumental accompaniment, in score, by Dr. [John Wall] Callcott, said to have been composed while he was studying under Haydn, during the latter's visit to London in 1791–1792. *Autograph.* The orchestra for which the symphonies and accompaniments were written consisted of horns, oboes, flutes, bassoons, trumpets, drums, and strings.

Additional 19569, ff. 23–33.

Paper; A.D. 1819, *etc.* Oblong folio. See also under secular Songs (1817–1826).

THREE sacred songs; the words by Thomas Moore. They appeared in *A Series of Sacred Songs*, 1816–1824, published by James Power.

1. "Is it not sweet to think"; melody and words. Two copies, the first in Moore's hand. ff. 23, 26.
2. Another setting of the same, adapted from Haydn, with pianoforte accompaniment by Sir John Stevenson and in his hand. The air and part of the words are in Moore's hand, followed by a copy. ff. 24, 25. With another copy of the words at f. 27.
3. "Like morning, when her early breeze"; with pianoforte accompaniment, in score. Words in Moore's hand, the music in that of Stevenson, who received the song after 20 Oct. 1816. Followed by another copy of the words, of which the last two verses are also in Moore's hand. ff. 28–30.
4. "Lord, who shall bear that day"; with pianoforte accompaniment, in score, in the hand of Moore, who adapted the song to music from a "March by Dr. [William] Boyce. Rec[d] [for publication] March 16th, 1819." Followed by a copy of the words and melody, and another of the words only, at the end of which are added, in Moore's hand, references to Scripture authorities. ff. 31–33.

On f. 22 are given the words of another Song, "How lightly mounts"; air by Stevenson.

Additional 32013, ff. 17b, 30, 60b, 110; 32018, ff. 26–90 *passim.*

Paper; A.D. 1830–1849. Oblong quarto; folio. See also under Hymns (above, p. 189).

SACRED Songs, mostly with pianoforte accompaniment, by Thomas Miles. *Autograph.* The names of the authors of the words are given in brackets.

32013.

1. "Is there ambition in my heart?" Psalm (Watts). "1830." f. 17b.
2. "See the leaves around us falling": recit. and air (Bp. Horne). "1835." f. 30.
3. "To Thee, my God, to Thee alone": psalm (Merrick), with figured bass. "1847." f. 60b.
4. "Supreme and universal light!" Hymn (Moore). "1849." It is not certain whether the verse which follows, "O Father! grace and virtue grant," belongs to it. f. 110.

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32018. The work referred to below as "Noel," is the Hon. B. W. Noel's *Selection of Psalms and Hymns*, 1838.

1. "There's not a bird with lonely nest" (Noel); with chorus and seraphine accompaniment. f. 26.
2. "O shame upon thee, listless heart": hymn (Noel). f. 32.
3. "The wand'ring star, the fleeting wind": hymn. (From the same.) f. 33b.
4. "Dies Iræ," beg. "That day of wrath" (Sir Walter Scott). f. 38.
5. "Do not I love thee, O my Lord?" Hymn (Doddridge). f. 44.
6. "Friend after friend departs" (Noel). f. 62.
7. "When the spark of life is waning" (Rev. T. Dale). f. 68.
8. "With kind compassion hear my cry" (Parnell). f. 74.
9. "Shout, O earth, for God is king" (Noel): solo with chorus. f. 84b.
10. "Father, in all my comforts here." (From the same.) f. 86.
11. "Faith, 'tis a precious grace." (From the same.) f. 89b.

Additional 9077, *passim*.

Paper; about 1832. Oblong folio. See also under Anthems (above, p. 103).

SACRED Songs, with organ accompaniments, in score, by Henry Purcell. Transcribed by Vincent Novello from Playford's *Harmonia Sacra*, unless the contrary is stated.

1. "Now that the Sun." f. 1.
2. "Thou wakeful shepherd." f. 3.
3. "In the black dismal Dungeon of Despair." f. 4.
4. "Awake! awake! and with attention hear." f. 7b.
5. "With sick and famished eyes." f. 15b.
6. "Begin the song and strike the living Lyre." f. 22b.
7. "How long, great God." f. 26.
8. "Tell me, some pitying angel." f. 32.
9. "O solitude." From a MS. belonging to V. Novello. f. 35b.
10. "My op'ning eyes are purg'd." f. 37b.
11. "Lord, what is man, lost man." f. 39b.
12. "Arise, my darkned melancholy soul." f. 47.
13. "Full of wrath." From a MS. belonging to Rev. Joshua Dix. f. 49.

Additional 33568, ff. 93, 94.

Paper; after 1834 (see f. 93b). Quarto. See also under Anthems (above, p. 69).

"'MID SCENES of confusion and creature complaints"; altered from Bishop's "Home, Sweet Home." Apparently intended for a treble solo, with a refrain to the words "Home, sweet Home," to be sung in chorus.

Additional 35026, f. 26.

Paper; A.D. 1837. Quarto. See also under Albums (1836–1895), in vol. iii.

"DOMINE, dimitte illis qui nesciunt quid faciunt"; for a treble or tenor voice, with bass. Only four bars (? *imperfect*). By M. (afterwards Sir Michael) Costa.

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Additional 14341, f. 28b.

Paper; before 1843. Oblong folio. See also under Anthems (above, p. 107).

"GENTLE Jesus, meek and mild"; composed in 1808 by Samuel Wesley, with an accompaniment for pianoforte or organ, in score.

Additional 34803, f. 79.

Paper; mid. 19th cent. Quarto. See also under secular Songs (1820–1824).

"AVE, verum Corpus"; for tenor voice, with accompaniments for oboes, clarinets, bassoons, horns, violins, violas, violoncello, and bass, in full score, by E[douard] Silas. Dedicated to T. Swift.

Additional 34804, f. 1.

Paper; A.D. 1852. Oblong folio. See also under secular Songs (1820–1824).

"THERE are who sigh": hymn for one voice, with pianoforte accompaniment. Composed for Miss Bowles by John Lodge Ellerton.

Additional 31897, D, f. 8.

Paper; before 1882 (see below). Quarto. Presented to the British Museum, in 1882, by Mrs. M. Elizabeth Douglas.

MELODY with a bass for the pianoforte, in score, of the "Hymne à l'Être Suprème," beginning "Père de l'univers," by Méhul. Probably in the hand of the donor.

Egerton 2454, ff. 1–29b.

Paper; 19th cent. Oblong quarto. See also under Miserere (above, p. 251).

IL PIANTO di Maria: Cantata Sacra a Soprano da eseguirsi avanti il Santo Sepolcro. Musica di Giorgio Federico Händel." Begins "Giunta l' ora fatal." The recitatives have only a figured bass, but in the other portions of the cantata there are symphonies and accompaniments, in score, for 3, 4, or 5 instruments. Not yet (1905) published by the Händel-Gesellschaft.

Egerton 2462, ff. 29, 35, 46.

Paper; 19th cent. Oblong quarto. The MS. also contains a Mass (above, p. 238), a Miserere (p. 251), Motets (p. 360), part of a Service (above, p. 419), and a secular Song (19th cent.).

SACRED SONGS, from a collection of vocal music, in score, almost entirely in the hand of the Abbate Fortunato Santini, who dedicated most of it to his friend, the Rev. Edward Goddard. Nos. 2–9 are "Versetti scelti dall' Opera li Responsorj de' Morti a piena Orchestra . . . di David Perez. Riduzione per Piano Forte . . . da . . . Santini."

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For a copy of the work in its original form see Add. 33598 (above, p. 330).

1. "Dabit percutienti se"; with pianoforte accompaniment by the transcriber. "Francesco Durante." f. 29.
2. "Quem visurus sum." f. 35b.
3. "Qui venturus es." f. 36b.
4. "Commissa mea." f. 38b.
5. "Anima nostra turbata est." f. 39.
6. "Dirige, Domine, Deus meus." f. 40b.
7. "Tremens factus sum." f. 41b.
8. "Qui Lazarum resuscitasti." f. 42b.
9. "De profundis clamavi." f. 43b.
10. "Pater Noster"; for soprano, with accompaniments for strings, in score, composed for Queen Marie Antoinette by "Nicola Piccini." f. 46.

Egerton 2466, ff. 2–42.

Paper; 19th cent. Oblong folio. See also under Motets (above, p. 361).

"Le Lamentazioni per il Mercoldi, Giovedi e Venerdi Santo, a sola voce con Basso numerato," in score, by Leonardo Leo.

1. "Incipit lamentatio Jeremiæ." f. 2b.
2. "Vau. Et egressus est." f. 6b.
3. "Manum suam misit hostis." f. 11b.
4. "De lamentatione Jeremiæ. Heth. Cogitavit Dominus." f. 16b.
5. "Lamed. Matribus suis dixerunt." f. 20b.
6. "Aleph. Ego vir videns." f. 24b.
7. "De lamentatione Jeremiæ. Heth. Misericordiæ Domini." f. 29b.
8. "Aleph. Quomodo obscuratum est." f. 34.
9. "Incipit oratio Jeremiæ." f. 37b.

Egerton 2470, f. 49.

Paper; 19th cent. Oblong folio. See also under Miserere (above, p. 251).

"De profundis clamavi; a Basso solo con piccolo P[iano] F[orte]. Musica di David Perez . . . Estratto dall'Opera, Li Responsorj de' Morti, cosi ridotto da F. S[antini]," by whom it appears to have been presented to the Rev. Edward Goddard. Compare Egerton 2462, f. 43b (above, p. 454).

Additional 32594, ff. 33, 39.

Paper; 19th cent. Folio. See also under Motets (above, p. 363).

Two offertoria for a tenor voice, with accompaniments for a string quartet and a bass for harpsichord or organ, in score, by Johann Krall.

1. "Felix est qui læto corde." f. 33. | 2. "O salutaris Hostia." f. 39.

Additional 36740, f. 85.

Paper; 19th cent. Folio. See also under Anthems (vol. i, p. 112).

"Jephthah's Daughter": scene for mezzo soprano, with accompaniment for strings and harp. December, 1880. Words by Lord Byron.

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SECTION XXVII.—STABAT MATER.

Harley 1709, ff. 7, 20.

Paper; 16th cent. Quarto. See also under Motets (above, p. 266).

Two settings of the hymn, "Stabat Mater," by English composers, the first (ff. 7–9) by [Thomas ?] Asshwelle and the other (ff. 20–21b) anonymous. Medius part. The text varies considerably from that in common use.

Additional 14334, ff. 90, 97b.

Paper; early 18th cent. Oblong quarto. See also under Masses (above, p. 217).

"Stabat Mater"; for 4 voices, with accompaniments for strings and an occasional figured bass for the organ, in score, by [Nicolò ?] Fago. Possibly *autograph*.

Additional 5044, ff. 73–98.

Paper; before 1760. Quarto. See also under Masses (above, p. 220).

"Stabat Mater"; in C minor, for soprano and alto voices, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by G. B. Pergolesi.

Additional 5049, ff. 1, 34.

Paper; before 1760. Quarto. Bookplate of James Mathias.

Two settings of the "Stabat Mater" for solo voices and chorus, with symphonies and accompaniments for strings, and a figured bass for organ, in score. In the hand of Henry Needler.

1. In G minor, with 4-part chorus, *etc.* "Baron d' Astorga." f. 1.
2. In G minor, with 6-part chorus, *etc.* "Abbate Steffani." f. 34.

Additional 5054, ff. 54–61b.

Paper; before 1760. Quarto. See also under Anthems (above, p. 68).

"Stabat Mater"; for 5 voices, in score. [By Josquin des Près.] Divided into two parts, the second beg. "Eya Mater, fons amoris."

Additional 31668.

Paper; ff. 13. A.D. 1770. Oblong folio.

"Stabat Mater"; in C minor, for 4 voices, with a figured bass for organ, in score, by [Davidde] Perez, 1770. *Autograph*.

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Additional 31309, ff. 1–60.

Paper; after 1780. Oblong folio. See also under Motets (above, p. 317).

"STABAT Mater"; in C minor, for 2 soprano voices, with symphonies and accompaniments for flutes, horns, and strings, in score; by Carl Rodewald. Written at Cassel, about 1780.

Additional 11582, ff. 66b–68b.

Paper; before 1782. Quarto. See also under Masses (above, p. 222).

"STABAT Mater"; for 5 voices, in score, by Josquin [des Près]. Scored from the *Motetti de la Corona*, published by Ottavio Petrucci in 1519. It is divided into two parts and ends, "Paradisi gloria."

Additional 14201, ff. 132b–145.

Paper; A.D. 1786–1787. Large folio. See also under Motets (above, p. 316).

"STABAT Mater"; for 4 choirs of 4 voices each, with a figured bass, in score, by Erasmo di Bartolo, "detto P[adre] Raimo."

Egerton 2458, ff. 40–79b.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 319).

"STABAT Mater"; in G minor, for solos and 4-part chorus, with symphonies and accompaniments for strings, and a figured bass for organ, in score, by Baron d'Astorga.

Additional 14245, f. 60b.

Paper; 18th cent. Oblong folio. See also under Pianoforte Solos, in vol. iii.

MELODY of the fifteen opening bars of a "Stabat Mater," in an Italian hand.

Additional 29483, ff. 33–48b.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 323).

"STABAT Mater"; in F, for 2 contra-tenors and a bass, with a figured bass for organ, in score, by Giambattista Fenoglio. *Autograph.*

Additional 31498.

Paper; ff. 50. 18th cent. Quarto. Belonged to P. Salter.

"STABAT Mater"; in G minor, with accompaniments for strings (3 violas, *etc.*), and a figured bass for organ, in score, by Steffani.

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Additional 31662, 31663.

Paper; ff. 80, 75. 18th cent. Oblong folio. The first copy belonged originally to G. M. (see initials on cover) and afterwards to "M°" Bettini, Venice (1771).

Two copies of the "Stabat Mater" in C minor, for treble and alto, with symphonies and accompaniments for strings, and a bass (figured in the first copy for organ), in score, by Pergolesi.

Additional 14154, ff. 1–22b.

Paper; late 18th cent. Quarto. See also under sacred Songs (above, p. 438).

"Stabat Mater"; in G minor, for treble and alto, with symphonies and accompaniments for strings, and a figured bass for organ, in parts, by Pasquale Cafaro. *Autograph.*

Additional 14161, ff. 86–115.

Paper; early 19th cent. Oblong quarto. See also under Magnificat (above, p. 209).

"Stabat Mater"; in F minor, for 4 voices, with symphonies and accompaniments for strings and a figured bass for organ, in score, by Nicolò Fago, "detto Tarentino." In the hand of Abbate F. Santini.

Additional 14196.

Paper; ff. 122. Early 19th cent. Quarto.

"Stabat Mater"; in G minor, for 4 solo voices and 4-part chorus, with symphonies and accompaniments for oboes and strings, and a bass (not figured) for organ, in score, by Hayden (*sc.* F. J. Haydn). Copied in a French hand.

Additional 24292.

Paper; ff. 60. After 1820 (watermark). Oblong folio. Belonged, in 1861, to Dr. H. Gauntlett.

"Stabat Mater"; in F minor, for 2 trebles and 4-part chorus, with symphonies and accompaniments for strings, in score, by Pasquale Cafaro. At the beginning (f. 2b) is a copy of the dedication to the King of Naples [Ferdinand IV.].

Additional 31481, ff. 86–88.

Paper; about 1825 (watermark). Oblong folio. See also under Motets (above, p. 350).

"Quando corpus": from a transcript made in 1753 of a "Stabat Mater," in E minor, by Clari.

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Additional 33239, ff. 166–195.

Paper; about 1832. Oblong folio.

"STABAT Mater"; for 4 voices, with strings, in full score, by Baron Emanuele d'Astorga. Copied by Vincent Novello from a MS. in the possession of the Rev. C. J. Latrobe.

Additional 35134, ff. 1–13b.

Paper; A.D. 1832 (see f. 43). Oblong folio. The MS. belonged to Edward Tucker. It also contains Chants (above, p. 151), a Miserere (p. 250), a Motet (p. 351), Passion Music (p. 389), part of a Requiem (p. 395), and a Service (p. 419).

"STABAT Mater"; for 2 choirs of 4 voices each, in score, by Palestrina, transcribed by R. G.

Additional 31526, f. 1.

Paper; after 1837 (watermark). Oblong folio. See also under Motets (above, p. 349).

"O QUAM tristis"; for soprano voice, arranged with accompaniment for organ by Vincent Novello (in whose hand it is) from the "Stabat Mater," in C minor, by Clari, 1753 (see Egerton 2455, f. 6, below).

Additional 34607, ff. 17, 46, *etc.*

Paper; A.D. 1855. Oblong folio. See also under Motets (above, p. 353).

Two settings of the "Stabat Mater," by Felice Anerio.

1. For 3 choirs, apparently of 4 voices each. The first few bars, in score, and the alto part of the 3rd choir, from "Dum pendebat filius." ff. 17, 17b.
2. For 2 choirs of 8 voices each, in parts. ff. 46, 80, 112b, 144, 159b, 171, 182, 198.

Egerton 2455, ff. 1, 55.

Paper; 19th cent. Oblong folio.

Two settings of the "Stabat Mater," with symphonies and accompaniments for strings, and a figured bass for organ, in score, transcribed by the Abbate F. Santini for the Rev. Edward Goddard.

1. In C minor (4 voices). "Gio. Carlo Maria Clari." Composed in 1753 (see Add. 31526, f. 1, above). f. 1.
2. In G minor (3 voices). "Girolamo Abos, 1750." ff. 55–98.

Egerton 2457, ff. 114–129.

Paper; 19th cent. Oblong quarto. See also under Magnificat (above, p. 210).

"STABAT Mater"; for 2 choirs of 4 voices each, in score, as sung in the Sistine Chapel on Palm Sunday. By Giovanni Pier Luigi Palestrina.

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Egerton 2461, ff. 37–43.

Paper; 19th cent. Oblong quarto. See also under Motets (above, p. 359).

"STABAT mater"; for 2 choirs of 4 voices each, in score, by Giovanni Pier Luigi Palestrina. In the hand of Abbate F. Santini.

Additional 32432, ff. 26b, 44.

Paper; 19th cent. Oblong folio. The MS. also contains a Mass (above, p. 231), Motets (pp. 341, 344), a Harpsichord Duet, *etc.*

COMPOSITIONS for 3 voices, in score.

1. "O QUAM tristis"; in G minor, with organ accompaniment. "Eman. d' Astorga." From the famous "Stabat Mater." f. 26b.
2. "Stabat Mater"; in F minor, with organ accompaniment. "Gerolamo Abos." Composed in 1750 (see above, Egerton 2455, f. 55, where there are also accompaniments for strings). ff. 44–62.

SECTION XXVIII.—TE DEUM

WITH LATIN WORDS.

Royal Appendix 56, f. 30b.

Paper; 16th cent. Oblong octavo. See also under Magnificat (above, p. 205).

PLAINSONG of a "Te Deum," beginning "Te eternum patrem"; apparently written in England.

Additional 17802–17805, vol. i, ff. 2–5b; ii, iii, ff. 1–4; iv, ff. 2–4.

Paper; late 16th cent. Octavo. See also under Motets (above, p. 271).

"TE DEUM"; for 4 voices, in parts. Anonymous.

Additional 10338, ff. 204–215.

Paper; after 1669. Small folio. See also under Motets (above, p. 283).

"TE DEUM"; ending with an "Alleluia," for 4 voices, with a basso continuo, in score, by George Jeffreys. *Autograph.* Apparently composed in 1649.

Additional 30829, 30830, ff. 7b–10; 17816, ff. 8b–11.

Paper; after 1669. Quarto. See also under Motets (above, p. 285).

ALTUS, tenor, and bassus parts of a Latin "Te Deum," by George Jeffreys.

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Additional 14129, ff. 1–29b.

Paper; about 1756. Folio. The MS. belonged to Giuseppe Sigismondo in 1780. It also contains Motets (above, p. 298).

"Te Deum"; in C, for 4 voices, with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, in score, by Nicolò Porpora, 1756. With *autograph* title.

Additional 31478, ff. 41–96b.

Paper; A.D. 1781. Oblong folio. See also under Magnificat (above, p. 208).

"Te Deum"; for 5 voices, with symphonies and accompaniments for trumpets, oboes, and strings, and a bass (not figured—for organ?), in D, in full score, by Padre Francesco Uria, of Bologna. Said to have been composed in 1661. Transcribed by John Anderson, a chorister of St. Paul's, 1781, from Dr. Samuel Howard's copy, which formerly belonged to Handel, according to T. B., *sc.* Dr. Thomas Bever (see Add. 31485, fly-leaf).

Additional 14107, ff. 125–158b.

Paper; 18th cent. Oblong quarto. See also under Motets (above, p. 297).

"Te Deum"; in C, for 5 voices, with accompaniments for 2 violins, and a figured bass for the organ, in score, by Francesco Durante.

Additional 14137, ff. 1–35.

Paper; late 18th cent. Oblong folio. See also under Motets (above, p. 332).

"Te Deum"; for solo voices and 4-part chorus, with symphonies and accompaniments for oboes, horns, trumpets, and strings, and a figured bass for the organ, in score, by Nicolò Jommelli, 1746.

Additional 14145, ff. 64–91b; 14146, ff. 1–34b.

Paper; late 18th cent. Oblong quarto. See also under Motets (above, p. 315).

"Te Deum"; for 4 voices, with symphonies and accompaniments for trumpets, oboes, and strings, and a basso continuo for organ, in score and parts, by Giovanni Battista de Orchis. *Autograph.*

Additional 32399, ff. 148–253b.

Paper; late 18th cent. Oblong folio. See also under Masses (above, p. 230).

"Te Deum"; for 4 voices, with symphonies and accompaniments for clarinets, oboes, flutes, horns, trumpets, drums, bassoons, strings, and organ, in score, with separate parts at the end for 1st flute and drums. By Wenzel Pichl. "Composito in Occasione della Ricuperazione della Pace."

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Additional 32429, ff. 1–7b.

Paper; 18th–19th cent. Oblong duodecimo. See also under Motets (above, p. 340).

SECOND tenor and bass parts of a "Te Deum," in A. Anonymous.

Additional 14140, ff. 103–161.

Paper; early 19th cent. Oblong quarto. See also under Motets (above, p. 343).

"TE DEUM"; for 4 voices, with accompaniments for horns and strings, in score, by Nicolò Jommelli.

Additional 14161, ff. 139–166.

Paper; early 19th cent. Oblong quarto. See also under Magnificat (above, p. 209).

"TE DEUM"; in F, for 2 choirs of 10 voices each, with symphonies and accompaniments for trumpets, oboes, horns, and strings, and a figured bass for organ, in score, by Nicolò Fago. In the hand of Abbate F. Santini.

Additional 34724.

Paper; ff. 97. A.D. 1801. Quarto.

"TE DEUM": described as "Hymnus octo vocibus humanis in duos chorus (*sic*) nunc alternantes nunc concertantes distributis et sedecim instrumentis musicis canendus"; dedicated to the Emperor Francis II and Napoleon Bonaparte, First Consul of the French Republic, at the conclusion of peace in 1801, by the composer Justinus Henricus Knecht, "Musices Director Biberaci." In full score. Apparently the copy prepared for publication by Johann André of Offenbach.

Additional 32184, ff. 165–212.

Paper; A.D. 1806. Oblong folio. See also under Motets (above, p. 348).

"TE DEUM"; in D, for 4 voices, with symphonies and accompaniments for oboes, trumpets, and strings, in score, and a separate score at the end (f. 201) for flutes, clarinets, bassoons, horns, and drums. By Johann Nepomuk Hummel, 1806. *Autograph.*

Egerton 2465, ff. 15b, 20b.

Paper; after 1840 (?). Oblong quarto. The MS. also contains specimens of Harmony, described in vol. iii.

TWO SETTINGS of the "Te Deum," in which the verses are alternately in plainsong and harmonised. The first setting appears to be by Giuseppe Baini; the second by the Abbate Fortunato Santini, the writer of the whole MS.

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Additional 34607, ff. 28, 202, *etc.*

Paper; A.D. 1855. Oblong folio. See also under Motets (above, p. 353).

Two SETTINGS of the "Te Deum," in parts; the first for 4 voices, by Felix Anerio (ff. 28, 61, 94b, 127), the other for 3 voices (?), anonymous (ff. 202, 208b, 215).

Egerton 2461, ff. 122–132.

Paper; 19th cent. Oblong quarto. See also under Motets (above, p. 359).

"TE DEUM"; for 4 voices, in score, by Costanzo Festa.

Egerton 2469.

Paper; ff. 85. 19th cent. Oblong quarto.

"TE DEUM"; in D, for 4 voices, with symphonies and accompaniments for horns, oboes, and strings, and a figured bass for organ, in score, by Johann Adolf Hasse. In the hand of Abbate F. Santini.

Additional 32395, ff. 62–99.

Paper; 19th cent. Oblong folio. See also under Motets (above, p. 363).

"TE DEUM"; in B♭, for male voices, with symphonies and accompaniments for horns, trumpets, trombones, ophicleide, and drums, in score; composed by Julius Rietz, op. 50, for the first German "Bundes-Sängerfest." Apparently copied at Stuttgart.

SECTION XXIX.—TRIOS.

Additional 5665, f. 70b.

Vellum and paper; *temp.* Henry VIII. Large octavo. See also under Motets (above, p. 260).

"THOW man envred with temptacion"; for 3 voices, in parts. Anonymous.

Harley 7578, ff. 86b–89.

Paper; *temp.* Queen Elizabeth. Oblong octavo. See also under Madrigals, in vol. ii.

"AVE, DOMYNA, Sancta Marya"; for 3 voices, by H[ugh] Astone. Treble part only.

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Additional 29396, f. 86b.

Paper; about 1678–1682. Folio. See also under secular Songs, in vol. ii.

"THE HOWER is come": dialogue between a dying man, the devil, and an angel, with a bass for harpsichord or organ, in score, by Dr. [John] Wilson. The date at the end appears to have been altered from 1649 (that of the composition) to 1679 (that of the transcript).

Additional 34608, f. 24 (reversed).

Paper; about 1785–1789. Oblong octavo. See also under Anthems (above, p. 74).

"O LOVE, beseeming well"; for 3 voices, in score, by John Amner. From *Sacred Hymns*, 1615.

Additional 31804, f. 104b.

Paper; late 18th cent. Oblong folio. See also under Glees (1771–1803).

"IN TE, Domine, speravi"; in score. Anonymous.

Additional 31817, f. 5b.

Paper; late 18th cent. Oblong folio. See also under Operas, in vol. ii.

"ANTE oculos tuos, Domine"; with bass figured for harpsichord, in score, by Pietro Torri. In the hand of R. J. S. Stevens.

Additional 17829, f. 71.

Paper; 18th–19th cent. Folio. The MS. also contains secular Duets and Songs, and instrumental music, described in vols. ii and iii.

"IN OMNEM terram exivit Sonus eorum"; in score, in the hand, and apparently the composition, of Domenico Dragonetti. It appears to have been originally intended as a Round.

Additional 31583, ff. 56–71.

Paper; 18th–19th cent. Quarto. See also under Choruses (above, p. 176).

"SIGNOR, se fosti ogn' ora": psalm for 3 solo voices, with a bass for harpsichord or organ, in score, from the *Estro Poetico-Harmonico*, by Benedetto Marcello, 1724–1727.

Additional 31732, ff. 14–21b.

Paper; 18th–19th cent. Oblong folio. The MS. also contains secular Duets (2nd half of 18th cent.), and Pianoforte Solos (1803).

"DANCK Gebeth nach den Kirchengang Ihro Majestät der Königinn von Preussen," beginning "Wenn für Sie von tausend Zungen"; with pianoforte accompaniment, in score. By [F. H.] Himmel. *Autograph.*

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Additional 14396, ff. 35–37b.

Paper; before 1843 (see below). Octavo. Presented by Vincent Novello in 1843. The MS. also contains numbers from Operas (1786 and 1808), and instrumental music, *etc.*, described in vols. ii and iii.

"Ave Maria"; for 2 sopranos and a bass, with symphonies and accompaniments for flute and pianoforte, in score, by the Chevalier Sigismund Neukomm.

Additional 32018, f. 92b.

Paper; A.D. 1847. Folio. See also under Hymns (above, p. 189).

"Lord, when my thoughts delighted rove"; for 3 voices, with pianoforte accompaniment, in score, the words by Mrs. Steele, the music by Thomas Miles. *Autograph.*

SECTION XXX.—VESPERS

AS SUNG IN THE CHURCH OF ROME.

Additional 31613, ff. 8b–44.

Paper; after 1734. Small quarto.

Short Vespers (or portions of several Vespers) for solo voices and 4-part chorus, with symphonies and accompaniments for strings, and a figured bass for the organ, in score. Apparently by J. B. Fenolius or Giovanni Baptista Fenoglio, who has prefixed a short musical treatise, dated 1734. Both works are evidently *autograph*, but the treatise appears to be the earlier. Each number ends with a "Gloria Patri."

1. "Dixit Dominus," in B♭ (4 voices). f. 8b.
2. "Magnificat," in C (4 voices). f. 19b.
3. "Laudate Dominum," in A (for a treble voice). f. 31.

Additional 14193, ff. 128–160.

Paper; 18th–19th cent. Oblong quarto. See also under Motets (above, p. 347).

"Vespro della Beata Vergine," omitting the "Lauda, Jerusalem"; for 4 voices with a figured bass, in score, by Giacomo Sarcuni. In the hand of Giuseppe Sigismondo.

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Additional 14103, ff. 130–180.

Paper; early 19th cent. Oblong quarto. See also under Requiems (above, p. 394).

"Vespro breve" (omitting the "Laudate Dominum"); for 4 voices, with accompaniments for strings and a figured bass for organ, in score, by Francesco Durante. In the hand of Giuseppe Sigismondo.

Additional 14162, ff. 1–46b.

Paper; A.D. 1809. Oblong quarto. See also under Motets (above, p. 334).

"Salmi brevij," *i.e.* Vespers of the Virgin (omitting the "Lauda, Jerusalem"); for 4 voices, with accompaniments for strings and organ, by Domenico Auletta. Scored by Giuseppe Sigismondo, in 1809.

Additional 31307, ff. 1–12b.

Paper; A.D. 1835. Oblong octavo. See also under Masses (above, p. 226).

"Psalmi Vespertini," consisting of "Domine, ad adjuvandum," "Dixit Dominus," "Beatus vir qui timet," "Laudate, pueri," "Laudate Dominum," and "Magnificat," each of them ending with the "Gloria Patri." They are written for 3 voices, with symphonies and accompaniments for oboes, trumpets, and strings, and a figured bass for organ, in score. By — Schobacher (op. 10). *Autograph* (?).

Additional 32395, ff. 30–61.

Paper; 19th cent. Oblong folio. See also under Motets (above, p. 363).

Vespers, in G, *etc.*, consisting of "Dixit Dominus," "Confitebor" and "Lauda, Jerusalem" (to the same music), "Beatus vir" and "Lætatus sum" (to the same music), "Laudate pueri" and "Beati omnes" (to the same music), "Nisi Dominus" and "Credidi" (to the same music), "Laudate Dominum," and "Magnificat," each number ending with the "Gloria Patri." By Abt Vogler. Apparently transcribed at Stuttgart. Written in score, for soprano and alto voices in unison, alternating with tenor and bass voices in unison, the parts generally overlapping for a bar or two. The instruments employed in the accompaniments are flutes, horns, trumpets, drums, and strings, the double bass part being figured.

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Hear, O my people, saith the Lord: anthem by W. Child. 20, 29.
Hear, O my people, to my law: hymn by T. Miles. 189-90.
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Help, Lord: anthem by W. Byrd. 8.
Help, Lord, for good and godly men: hymn by J. Shepherd. 179.
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Help me, Lord, for there is no one: anthem by W. Child. 88.
Help me now, O Lord: anthem by W. Croft. 40.
Help me, O Lord; extend Thine arm: canon by [T. A.] Arne. 118.
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I am come into my garden: anthem by H. Aldrich. 28.
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I beheld, and lo! A great multitude: anthem by J. Blow. 58, 109.
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I believe in God, the Father: song by J. W. Callcott. 451.
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I call and cry; anthem by Tallis. 4, 6, 10, 17, 25, 30 and 31 (words), 39, 53, 81, 108.
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I call upon Thee, O Lord: anthem adapted from Marcello. 96.
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I cannot, Lord, excuse my sin: anthem by Sir W. Leighton. 9, 91.
I charge you, O daughters of Jerusalem: canon by J. Hilton. 125 (2).
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I cried unto Thee, O Lord: canon by S. W[ebbe, sen.?]. 118.
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I did call upon the Lord: anthem by [M.] Greene. 97.
I did in heart rejoice: hymn by W. Parsons. 196 (Add. 31855, f. 83b).
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I go mourning; by M. Greene. *v.* Put me not to rebuke.
I had on Peter . . . pity. *v.* Ah, Gentle Jesu.
I had rather be a doorkeeper: anthem (17th–18th cent.). 43.
I have been young: anthem by W. Byrd. 77.
I have long'd for Thy saving health: canon by T. Miles. 127.
I have loved: anthem by Tye. 4, 15.
I have set God always before me: anthem by W. Boyce. 78.
I heard a great voice: anthem by [W.?] Knapp. 69.
I heard a mass of merry shepherds: carol (after 1611). 143.
I heard a voice from heaven: anthem by J. W. Callcott. 95.
—— anthem by W. Croft. 104.
—— anthem by J. Ferrabosco. 38–9, 51.
—— anthem by [J.] Foster. 22.
—— anthem by [? R.] Jewett. 56.
—— anthem by T. Tudway. 60.
—— *v.* also I am the Resurrection.
I heard a voice in heaven: anthem by A. Bryne. 21, 42.
I heard a voice saying: anthem by J. (?) Batten. 22.
I know that my Redeemer. *v.* I am the Resurrection.
I laid me down and slept: canon by [R. ?] Savage. 119.
—— canon by S. Webbe, sen. 125.
—— *v.* also Lord, how are they increased.
I laid me down to rest: anthem by W. Byrd. 9, 11, 91.
I lift mine eyes to Zion's hill: hymn by W. Parsons. 196 (Add. 31855, f. 82b).
—— hymn by D. Peebles. 182.
I lift mine eyes up to the hills: anthem by T. Warwick. 32 (words).
I lift my heart to Thee, my God and guide: hymn by T. Miles. 189.
—— hymn by W. Parsons. 196 (Add. 31855, f. 38).
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I lift my heart up: anthem by T. Warwick. 5.
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I'll lay me down to sleep: anthem by J. Cooper. 9, 72, 91.
I'll praise Thee, from Whose hands I came: hymn by T. Miles. 189–90.
I look for the Lord: anthem adapted by H. Aldrich. 81.
I look for the Lord; by Croft. *v.* also Out of the deep.
I looked, and behold, a door: anthem by W. Jackson [of Exeter]. 76.
I mean this by Mary. *v.* Quid petis.
"I pellegrini al sepolcro": oratorio by J. A. Hasse. 368, 376 (3, the first a fragment), 378.
I pray you all with one thought: duet (15th–16th cent.). 171.
I said, I will take heed: song (2nd half of 17th cent.). 430.
I said, in the cutting off of my days: anthem by J. Blow. 38, 55, 88, 109.
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I sing th' Almighty pow'r of God: chorus by T. Miles. 170.
I trust in God; how dare ye then: hymn by J. Shepherd. 179.
I waited meekly for the Lord: hymn by T. Miles. 189–90.
I waited patiently: anthem by H. Aldrich. 28, 44, 52, 80.
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—— anthem by W. Croft. 45, 89.
I was glad when they said: anthem (about 1768). 69.
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—— anthem by T. S. Dupuis. 75.
—— anthem by H. Purcell. 57, 85, 104.
I was in the Spirit; anthem by H. Aldrich from J. Blow. 80.
I will always give great thanks: anthem adapted from Marcello. 96.
I will always give thanks: anthem by [W.] King. 22.
—— anthem by [T.?] Mudd. 21.
I will always give thanks . . . my soul: anthem (1664). 22.
—— anthem by J. Blow, P. Humfrey and W. Turner. 57, 102, 109.
—— anthem by H. Cooke. 86 (words.)
—— anthem by W. Croft. 40, 45, 61, 82.
—— anthem by M. Greene. 45, 47, 64, 82.
—— anthem by R. Portman. 20, 34 (words).
I will always give thanks . . . Thou art my God: anthem by M. Greene. 82.
I will arise: anthem (early 18th cent.). 40.
—— anthem by [R.] Creighton. 55, 94.
—— anthem by S. Wesley. 106.
—— anthem by M. Wise. 42.
I will be glad: anthem by W. Child. 25.
I will call upon the Lord: anthem by J. Blow. 111.

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I will cry unto God: anthem by J. Blow. 44, 111.
—— anthem by J. W. Callcott. 74.
I will exalt Thee: anthem (18th cent.). 80.
—— anthem by W. Savage. 96.
—— anthem by Tye. 15, 17, 108.
I will give laud and honour: anthem (*temp.* Charles II). 30 (words).
—— hymn by D. Peebles. 181.
—— hymn by J. Shepherd. 180.
I will give thanks to the Lord: anthem by B. Lamb. 61.
I will give thanks unto the Lord: anthem (*temp.* Eliz.). 4.
—— anthem by H. Purcell. 104.
I will give thanks unto Thee, O Lord: anthem (*temp.* Charles II). 36 (words).
—— anthem by W. Child. 87.
—— anthem by J. Church. 43.
—— anthem by W. Croft. 79, 82, 89. *v.* also Help me now, O Lord.
—— anthem by M. Greene. 45, 47, 64.
—— anthem by P. Hart. 60.
—— anthem by [H.] Loosemore. 21.
—— anthem by T. Miles. 100.
—— anthem by J. Nichols. 21.
—— anthem by W. Norris. 50, 59.
I will lift up mine eyes: anthem by W. Croft. 40, 89, 90.
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—— anthem by G. Holmes. 61.
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—— anthem by [C.] Quarles. 52.
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I will magnify Thee, O God: anthem (18th cent.). 81.
—— anthem by W. Boyce. 82.
—— anthem by [J.] Church. 69.
—— anthem by R. Glenn or C. Wesley. 101.
—— anthem by M. Greene. 45, 47.
—— anthem by Handel. 84.
—— anthem by James Hawkins, of Ely. 44.
—— anthem by D. Purcell. 40.
—— anthem by W. Tucker. 22, 39, 56, 85.
I will magnify Thee, O Lord, for Thou: canon by J. W. Callcott. 121.
—— verse anthem by W. Croft. 45, 46.
—— solo anthem by W. Croft. 46.
—— anthem by [N.] Giles. 20, 24, 30 and 33 (words), 57, 79.
—— anthem by T. Holmes. 35 (words).
I will magnify Thee, O Lord, for Thou: anthem by M. Pearson. 5, 20.
I will magnify Thee, O Lord, my king: anthem by [E. ?] Hooper. 18, 31 (words).
I will praise the Lord with my whole heart: anthem by J. Ward. 19, 109.
I will praise the name of God: anthem by J. Blow. 111.
I will preach Thy law: anthem by W. Smith. 21.
I will seek unto God: anthem by M. Greene. 45, 47, 64.
I will sing a new song: anthem by M. Wise. 49, 57.
I will sing of the Lord: anthem by T. S. Dupuis. 66.
I will sing of Thy power: anthem by [G. or J.] Holmes. 44.
I will sing unto the Lord: anthem by J. Amner. 14, 20, 106.
—— anthem by W. Croft. 40, 45, 61.
—— anthem by J. Goldwin. 62.
—— anthem by D. Purcell (?). 50–1.
—— anthem by H. Purcell. 79, 103.
—— anthem by T. Tudway. 39, 43, 60.
I will thank Thee: anthem, adapted from Marcello. 96.
—— *v.* O that my ways.
I will wash my hands in innocency: canon by J. W. Callcott. 121.
—— anthem by W. Smith. 19.
I with my voice to God do cry: hymn by W. Parsons. 196 (Add. 31855, f. 65).
—— hymn by D. Peebles. 181.
I, woeful, wretched wight: hymn (*temp.* Elizabeth). 183.
Ibo michi (?) ad montem: motet by Lionel [Power ?]. 356–7 (*imperf.*).
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Ich danke Dir, Gott: chorus (18th cent.). 162.
Ich freue mich im Herrn: duet by N. Hennicey (?). 172.
Ich glaube am Jesum Christum: cantata by [G. P.] Telemann. 132.
Ich hab' der Welt: chorale by M. Gobel (?). 154.
Ich hab' in guten Stunden: song by K. P. E. Bach. 448–9.
Ich habe mir die Welt so gross gemacht: chorale by M. Gobel (?). 156.
Ich hatte viel Bekümmerniss: chorus by — Fehre. 161.
Ich, Ich bin euer Tröster: chorale by M. Gobel (?). 154.
Ich komme eingeladen: duet by M. Gobel (?). 173.
Ich komme, Herr: song by K. P. E. Bach. 448–9.
Ich komme vor Dein Angesicht: song by K. P. E. Bach. 448–9.
Ich schreie mit meiner Stimme: chorus by [C. G.] Neefe. 161.

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Ideo deprecor Majestatem Tuam. *v.* Domine ,secundum actum meum.
If any man will say. *v.* Be it known to all.
If God be for us; fr. oratorio by Handel. 371.
If God but in displeasure frown: hymn by T. Miles. 189.
If God succeed not: hymn by T. Miles. 189.
If human kindness meets return: hymn by T. Miles. 189.
If solid happiness we prize: hymn by T. Miles. 189.
If that a sinner's sighs: anthem by W. Byrd. 8.
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Let my complaint come before Thee: anthem by W. Croft. 46.
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Let my complaint come before Thee: anthem by [J.] Lugg. 30 (words).
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Non in die festo: Passion music by T. L. da Vittoria. 389.
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Now let us be merry: carol (15th cent.). 138 (words).
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Now mercy, Jesu: madrigal (early 16th cent.). 204.
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Nunc dimittis: motet by Fel. Anerio. 355.
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O all ye nations, bless our God: hymn by T. Miles. 189–90.
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O all ye nations of the earth: anthem by J. Smith. 69.
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O all ye people, clap your hands: hymn by M. Cooke. 190.
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O all ye works of God: hymn by T. Causton. 196 (Add. 31855, f. 9).
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—— motet by N. Jommelli. 332.
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—— motet by [S.?] Dentice. 294 (Add. 14203, f. 52b).
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—— motet by G. B. de Orchis. 315.
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—— anthem by [A.] Batten. 19.
—— anthem by J. Blow. 49, 57, 102, 110.
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—— verse anthem by W. Croft. 89.
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Praise the Lord, O my soul; O Lord: anthem by R. Creighton. 56, 102.
—— anthem by W. Croft. 40, 45, 46, 61.
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Praise ye the Lord, for He is Good: hymn by T. Causton. 196 (Add. 31855, f. 92b).
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Praise ye the Lord, for it is...: anthem by [W.] King. 23.
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